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## CONTENTS.

|  | PAGE |
|--|------|
| THE PUBLIC LIBRARIES OF THE UNITED STATES . . . . .  | 327  |
| AN INSULAR COMMENT ON AN INTERNATIONAL ENTERPRISE . . . . .  | 329  |
| THE TARIFF ON BOOKS . . . . .  | 330  |
| CONSUELO: TWO SONNETS. W. R. Perkins . . . . .   | 330  |
| COMMUNICATIONS . . . . .   | 331  |
| Creative Art in Literature. John G. Dow.   |      |
| Cardinal Newman Versus Se. F. H.   |      |
| THE LIFE AND LETTERS OF AN AMERICAN NATURALIST. E. G. J. . . . .   | 333  |
| A NEW HISTORY OF POLITICAL ECONOMY. O. L. Elliott . . . . .  | 336  |
| LIFE WITH TRANS-SIBERIAN SAVAGES. Frederick Starr . . . . .  | 338  |
| RECENT FICTION. William Morton Payne . . . . .   | 340  |
| Benson's Dodo.—Mrs. Steel's Miss Stuart's Legacy.—Howells's The Coast of Bohemia.—Frederic's The Copperhead.—Crawford's Marion Darche.—Jackson's The Son of a Prophet.—Du Chailu's Ivar the Viking.—Mrs. Harrison's Sweet Bells Out of Tune.—Miss Brown's The Petrie Estate.—Mrs. Catherwood's The White Islander.—Wedmore's Pastorals of France.—Doyle's My Friend the Murderer.—Sienkiewicz's Yanko the Musician.—Miss Harrison's Short Stories.—Aldrich's Two Bites at a Cherry.—James's the Wheel of Time.   |      |
| HOLIDAY PUBLICATIONS . . . . .   | 344  |
| Chapin's Masters and Masterpieces of Engraving.—Beckford's Vathek.—Holmes's The Autocrat of the Breakfast Table.—Reade's The Cloister and the Hearth.—Wright's The Fables of La Fontaine.—Mrs. Clement's The Queen of the Adriatic.—Van Dyke's The Christ-Child in Art.—Daudet's Letters from My Mill.—The Century Gallery.—Anstey's The Man from Blankley's.—Dodge's Riders of Many Lands.—Ruy Blas.—Miss Fielde's Chinese Nights Entertainments.—Sheridan's The Rivals.—Mrs. Richards's Glimpses of the French Court.—Dobson's Memoir of Horace Walpole.—Irving's Knickerbocker's History of New York.—Mrs. Spofford's A Norse Romance.—Carlyle's French Revolution.—Mrs. Deland's The Old Garden.—Page's Meh Lady.—Longfellow's The Hanging of the Crane.—Miss Jewett's Deephaven.—Blackmore's Lorna Doone.—Ware's Aurelian, Emperor of Rome.—Mrs. Barr's The Bow of Orange Ribbon. |      |

## CONTENTS—Continued.

|  |     |
|--|-----|
| BOOKS FOR THE YOUNG . . . . .  | 348 |
| Newell's Topsy and Turvys.—Cox's The Brownies at Home.—Gilman's The Musical Journey of Dorothy and Delia.—Marthold's The History of a Bearskin.—Jacobs's More English Fairy Tales.—Hume's The Chronicles of Fairy Land.—Mrs. Richards's Melody.—Miss Howard's No Heroes.—Onida's A Dog of Flanders.—Mrs. Champney's Six Boys.—Lang's The True Story Book.—Mrs. Burnett's The One I Knew the Best of All.—Henty's St. Bartholomew's Eve.—Henty's Through the Sikh War.—Henty's A Jacobite Exile.—Butterworth's The Boys of Greenway Court.—Stoddard's Guert Ten Eyck.—Stoddard's On the Old Frontier.—Munroe's The White Conquerors.—Mrs. Seelye's The Story of Washington.—Ellis's River and Wilderness Series.—Ellis's Across Texas.—Optic's A Victorious Union.—Optic's American Boys Afloat.—Knox's Boy Travellers in Southern Europe.—Coryell's Diccon the Bold.—Jenks's World's Fair Book for Boys and Girls. |     |
| NEW YORK TOPICS. Arthur Stedman . . . . .  | 351 |
| LITERARY NOTES AND MISCELLANY . . . . .  | 352 |
| Sonnets to Professor Jowett.—Professor Jobb's Tribute to Jowett.—Tributes to Edwin Booth.  |     |
| LIST OF NEW BOOKS . . . . .  | 353 |

## THE PUBLIC LIBRARIES OF THE UNITED STATES.

The corner stone of the building which is to be the permanent home of the Chicago Public Library has just been laid, with the ceremonies usual upon such occasions, and the Newberry Library has just transferred its collections to the magnificent structure that has been in process of erection for two years past. These occurrences, which mean so much for the intellectual future of Chicago, make a few remarks upon the libraries of the United States peculiarly appropriate at the present time. As a basis for such remarks, there comes to us, at the same time, a "Circular of Information" from the National Bureau of Education, giving the most recent statistics upon the subject of our public libraries. The statistics are for the year 1891, which is as nearly up to date as could be expected of a report prepared by the deliberate methods of our official collectors of such materials.

The present report is the third of the sort that has been issued by the Bureau of Education, the two preceding ones having appeared in 1876 and 1885, respectively. The report

of 1876 included 3,649 libraries of over 300 volumes, with an aggregate of 12,276,964 volumes. The report of 1885 included 5,388 libraries above the same low limit of size, with an aggregate of 20,622,076 volumes. In the present report, all libraries of less than 1,000 volumes have been ignored, and those above this limit number 3,804, with an aggregate of 26,896,587 volumes. While these figures are doubtless sufficiently trustworthy to be used as a basis for general conclusions, our confidence in their entire accuracy is considerably impaired by the fact that careless compilation, or careless proof-reading, has resulted in discrepancies which, to say the least, should never have been permitted in a government publication. Thus, Mr. Flint, the statistician who has compiled the report, gives us 3,649 libraries for 1876 and 5,388 for 1885. But Dr. Harris, who prefaces the report with a "letter of transmittal" to the Secretary of the Interior, gives the numbers 3,647 and 5,388 for those years. Mr. Flint himself gives the number for 1891 in one place as 3,804 and in another as 3,803. Again, his report of the aggregate number of volumes in 1891 gives us, in one place, the figures above quoted, and, in another place, figures differing from these by no less than 70,000. It appears that Mr. Flint has neglected the very important duty of "proving" his results, unless the cause of his undoing is to be found in his failure to correct the proofs.

The general outcome of this report is certainly very gratifying. Taking the figures absolutely, it is interesting to learn that there are half as many books in public libraries as there are people in the United States, that the average size of the nearly four thousand libraries is nearly eight thousand volumes, and that such a collection of books is, on an average, within reach of every sixteen thousand men, women, and children. Making a comparison between the figures for 1891 and those for 1885, we find in six years an increase of twenty-seven per cent in the number of libraries containing over a thousand volumes, and an increase of sixty-six per cent in their contents. When we consider also the great increase of private book-buying during recent years, it will be realized that our reading public is growing very rapidly, and that it is by no means dependent, as is so often assumed, upon the newspapers for its intellectual sustenance.

An examination of the statistics which report the size of our public libraries yields some

interesting results, and also illustrates afresh the unpardonable carelessness of this report. The four largest libraries are the Congressional, the Boston Public, the Harvard University, and the University of Chicago collections. The first three of these are reported as containing more than half a million volumes each, which is true only of the first two. The Harvard Library is only brought into this class by counting its nearly three hundred thousand pamphlets. But in the report of the aggregate number of volumes contained in all our libraries, no pamphlets are counted. It is evident that, if this principle is once adopted, it should be applied consistently in all the classifications which follow. The second group of libraries includes those having from one hundred thousand to three hundred thousand volumes, and in this class twenty-six are reported. Of these, seven are assigned to the State of New York, headed by the Astor and the Mercantile (less than a thousand volumes apart, and numbering nearly a quarter of a million each); four to Massachusetts; three each to Pennsylvania, Maryland, and the District of Columbia; two to Illinois; and one each to Connecticut, Ohio, Michigan, and California. But an examination of the detailed reports of the libraries in question reveal the fact that pamphlets must be counted in the case of five of these collections, to make up the minimum number of one hundred thousand volumes; and that, in three instances, the pamphlets are to the volumes nearly in the ratio of three to one.

The geographical distribution of our libraries is a matter of considerable interest, and the report is very instructive upon this subject. The New England and Middle States have more than half of the entire number, New York heading the list with 511, and Massachusetts closely following with 508. Pennsylvania has 350, and Illinois (thanks to a liberal statute) has 218. Ohio, Michigan, Connecticut, California, Indiana, and Missouri come next, in the order named. No other state has as many as a hundred, and ten states and territories, mostly in the West, have less than ten libraries each. But none, not even Indian Territory, has less than three. And the library facilities of the West and South are increasing at a satisfactory rate.

A few Canadian statistics are included in the present work. Over two hundred libraries are reported, three-fourths of them in the Province of Ontario, and the aggregate number of vol-



umes is 1,392,866. The Library of Parliament at Ottawa heads the list with 150,000 volumes, and that of Laval University, with 100,000, comes next. Toronto is fairly well supplied with books, and Montreal not so well. A large proportion of the Canadian libraries belong to Mechanics' Institutes.

It would be interesting, had we space for the purpose, to compile from this document the special statistics of school and college libraries, which would be found to contain a large fraction of the total number of books reported. Two of the four largest libraries belong to educational institutions, as do also five of the twenty-six constituting the second group. It is probable that the college or school library is of more ultimate value to the community than the library of any other sort. Dr. Harris, in his introduction to the report that we have just had under consideration, gives us some very sensible words on the usefulness of the school library. We wish that he had not coupled them with certain high-sounding observations upon the newspaper as an educational agency of coördinate rank. With the person who reads the newspapers, we are told, "the correlation of the near and the remote, the custom of carrying in his mind the world affairs, develops a sort of epic consciousness vastly more educative than the former village gossip that prevailed in the tavern or in the shop. It elevates the individual into a higher plane of thinking, substituting the universal for the particular." We very much doubt its doing anything of the sort, although it might accomplish such a purpose if the daily newspapers were what they ought to be. But that is another story.

We cannot refrain, in conclusion, from expressing a wish that the publications of our national government might be made a little more attractive in appearance than they are. Intellectual work of an excellent sort often goes to their preparation (as, with some reservations, in the present instance), but they are, mechanically, about as bad as it is possible for printed books to be. Government printing, like government architecture and a few other things bearing the official tag, has stood heretofore for work of the cheapest and most tasteless sort. Sometime we shall take a lesson in this matter from, say, the French government; this is one of the good things that may be hoped for when work for the public ceases to be regarded as a reward for services done to some political party.

#### AN INSULAR COMMENT ON AN INTERNATIONAL ENTERPRISE.

When the British press starts out to display its provincialism, it easily outdistances the most zealous French or German competitors, and no one would deny its claim to the attribute of insularity in all the senses of that term. A beautiful illustration of this attribute, which Mr. Lowell so well knew how to satirize, is offered by the "Saturday Review" in a recent account of the Columbian Exposition. The article begins with the following paragraph:

"The Chicago Exhibition has quietly come to an end, the tragic death of the Mayor of the city forming one sufficient reason for dispensing with closing ceremonies. Another may have been a general recognition by the Chicagoans that their show had to some extent fizzled."

After this cheerful exordium, we have some reflections upon the incompleteness of the Fair during its earlier weeks, and a few strictures, not altogether unjustified, upon the conduct of the directors in the matters of Sunday closing and the official system of awards. The article then goes on as follows:

"The World's Columbian Exposition had no proper claims on the world's attention, and has therefore, very rightly, not been able to enforce any. It was a colossal show, and a fair number of people—something under a million a week—attended it, of whom a large portion went over and over again, the noughts on the millions being chiefly run up by the local crowds. But there was no reason why the whole world should attend, and it distinctly failed to do so. Dwellers in civilized places appear to have thought that they could see as much of the material side of the Exhibition as they desired in their domestic shop-windows. The great thinkers of the world paid no attention to the invitations of the Congress Auxiliary, a queerly named offshoot from the parent scheme, which begged them to attend in the Art Institute of Chicago, and supplement the material exhibition by 'a portrayal of the achievements of the age in science, literature, education, government, morals, charity, religion, and other departments of human activity (!)' The landscape gardens of Jackson Park were chiefly thronged by American sight-seers, and the sessions of the Auxiliary Congress were, with but one exception, largely left to the self-advertising idiot and the blue-stocking woman. And the exception owed its partial success to the enthusiasm of an English man of letters."

This is so delicious that it is not difficult to take good-humoredly some of the shallower things that follow—the characterization of the "Exhibition" as "a local show," and of the citizens by whom its cost has been "amiably borne" as "the ignorant millionaire, the grain-man, the pig-man, the anarchist, the Irish politician, and the dude who has bust [*sic*] and gone West," etc., etc. Of the White City itself—which we now learn was called "the Elfin City, the City of White Palaces, the Western Venice, the Fairy (or preferably Faërie) City, the Dream City (for further variants see the Chicago press),"—we are patronizingly informed that "the conventionally classical buildings had the good taste of their examples." The most preposterous fea-

ture of the Exposition, from a British standpoint, seems to be the notion that the people who attended it were likely to derive any benefit therefrom. The idea cherished by its promoters—the pig-man, ignorant millionaire, “bust” dude, and anarchist—that it might “furnish an object-lesson in civilization,” is thus borne down upon by this pot-casqued crusader:

“In the thirteen great halls, stuffed with the produce of the world, there was much to be learned by everybody possessing the necessary curiosity and energy. Fishing-tackle and lime-juice preparations, electric plant and bulbs from Holland, crime statistics and furniture from Tottenham Court Road, canned goods and one thousand and seventy-five paintings by American artists, were all on view. But whether these things had a message for the intellectually starving of the West is very doubtful, and certainly such message was made no more distinct by the reiterated assertions of the press that they could understand it.”

Intelligent Americans, who are quite used to seeing in “Saturday Review” articles on American affairs an exhibition of John Bull at his worst, will of course find all this amusing enough. But we should hardly suppose it could prove amusing to intelligent and manly Englishmen. Mr. Walter Besant, for example, who has seen the Exposition for himself, and has lately made an impassioned appeal for greater cordiality between the two countries, must find it pretty discouraging.

#### THE TARIFF ON BOOKS.

The publication of the Tariff Bill drafted by the Committee on Ways and Means of the House of Representatives comes too close to the issue of this number of *THE DIAL* to permit of our commenting upon it at any length, but we cannot refrain from an expression of amazement at the retention of the old duty upon English books published within twenty years from the date of importation. It is not within our province to discuss the general features of this, or of any, Tariff Bill; but it is our duty, as it is the duty of every journal interested in education and the advancement of culture, to protest against any embodiment, in our forthcoming tariff legislation, of a tax upon knowledge, whether for the purpose of protection or of revenue. We had every reason to hope and believe that such survivals of barbarism as taxes upon the means of culture would be eliminated from our statute-book in the scientific revision of the tariff to which the party now in power is pledged. But Mr. Wilson's committee has seen fit, it now appears, to recommend for continuance the twenty-five per cent duty upon English books. A more stupid duty could not be imagined; as a means of raising revenue, it is despicable; as a means of protection it is absolutely futile. It simply puts a needless difficulty in the way of students who wish to purchase such English books as are not copyrighted in this country. The books that are thus copyrighted are already protected by

the copyright law itself. We hope that every scholar, every educator, and every person having intellectual interests of any sort, will join in a demand for the free admission of English books, as a feature of our new Tariff Law. Every such person should make an individual appeal to the Representative from his Congressional District; unless some such concerted action is taken, we shall find that wool, and iron, and tin will absorb the attention of the public to the exclusion of this very important matter.

#### CONSUELO.

##### I.

I list to Consuelo as she sweeps  
With passionate touch the ivory organ-keys;  
Deep in the infinite her spirit sees  
Themes that the soul of lofty heaven keeps;  
Long-lineaged hope that to the zenith leaps,  
The joy of time, the secret key of woe,  
The passion ruling till its potency steep  
The conquered Universe within its glow.  
O Consuelo! in thy music high,  
Thy vaguenesses, thy raptured spirit ear,  
Why not some echo of an earthly cry—  
The soft, sweet sounds that men are used to hear?  
Cease to consort with what, like yonder star,  
Gleams unattained—a splendor from afar.

##### II.

Silent the keys, and Consuelo speaks:  
“O poor diviner of the inmost heart,  
Thou hast no knowledge of the higher art,  
Nor feel'st the ecstasy that in me leaps;  
Thou liest fain amid the silent steep  
Where Araby her barren mounts displays,  
And o'er thy spirit with insistence creeps  
The dull delusion of our later days.  
The earth is wide, and wider than the earth  
Is Heaven rearing to the central sky;  
Think of beginning, think of death and birth,  
And of life's seeds that fusing long must lie.  
Sordid is care, and wealth of little worth,  
But the unseen can never dim nor die.”

W. R. PERKINS.

A CORRESPONDENT of the London “Athenæum” has sent to that journal the following sonnet by Wordsworth, which appeared originally in “The Morning Post” of October 10, 1803, and is believed to have been since unprinted.

“I find it written of Simonides  
That travelling in strange countries once he found  
A corpse that lay expiring on the ground,  
For which, with pain, he caused due obsequies  
To be performed, and paid all holy fees.  
Soon after, this man's ghost unto him came  
And told him not to sail, as was his aim,  
On board a ship then ready for the seas.  
Simonides, admonished by the ghost,  
Remained behind; the ship the following day  
Set sail, was wrecked, and all on board was lost.  
Thus was the tenderest Poet that could be,  
Who sang in ancient Greece his loving lay,  
Saved out of many by his piety.”

## COMMUNICATIONS.

## CREATIVE ART IN LITERATURE.

(To the Editor of THE DIAL.)

Mr. John Burroughs, in his very interesting articles in your columns, complains that "our poets are more in love with poetry than with things." That may be because they have nothing to say; and if one has nothing to say, it is at least better that he should say it well than say it ill. In any case, if one cannot reach the best results by explicitly and of set purpose following art-methods, neither will he by explicitly and of set purpose ignoring these.

Stated in the barest form, the requisites of literary art are, or would seem to be, first, that the artist have something to say; and, second, that he say it well. Art includes both of these, and in so far as one or other is lacking, thus far is the artist's power curtailed and his art defective. But while vast numbers aspire to art in literature, few aspirants combine both requisites; and the rarity of this combination, which is one of nature's own making, has in the past as well as in our own day driven many into one or other of two extremes—either to neglect form and finish, or to neglect idea and ethic. As regards the latter, there is in every art a technical element, and in literature, as in music and painting, there are those who mistake this technical element for the entire art. These commonly sing elegant trifles, because nature has given them nothing more serious or strong or valuable to utter; and while they sing gracefully, they are emphasizing one essential of true art in literature.

In actual criticism, the above distinction takes one a very little way. Still, it is important to emphasize the second aspect of production, especially where we are so prone to haste; and though Poe had done nothing else, he deserves to be perpetually remembered for having insisted as he did upon the necessity of studying even the mechanical processes of creative art. These processes, however, are less merely mechanical than he suggested, for the artistic instinct is a part of "great creating nature," and its processes are a reflex of those that we see operating towards perfection of form and finish of detail throughout the material universe. The art to which they belong is an "art which nature makes."

In addition to this, we must remember that art, in whatever sphere, implies not merely an objective result, but also a subjective process of mind; and in this subjective creative process form and substance are so interblended that no absolute separation is possible. The embodied result, whether it be poem, picture, symphony, or cathedral, will address itself to the intellectual perception of form, unity, and completeness; but its appeal will be charged with the emotional and ethical quality of the artist's own soul. This ethic is inevitable. The subject-matter of art is human life and human interests; and to exclude the ethic from a consideration of human life, or speak of life without an ethic, would be like speaking of a season without weather. It may be indifferent weather, but the weather is there; and if the subject-matter of art is life which embodies an ethic, the only question is how art is affected by this ethic which life embodies. But, besides, the artist cannot, though he would, prevent the ethic of his own character from permeating the substance of his work. Just so the literature of any community or epoch is a

reflex of the society which produces and enjoys it; and a noble and healthy life will idealize itself in noble and healthy imaginations, just as surely as an unclean or a *blasé* society will occupy its mind with corresponding studies. In respect of creative literature, the ethic of art rightly considered, and the ethic of life in its highest interpretations, will be found not only to move in the same course, but virtually to be identical in substance. By virtue of its ethic, art will endeavor to eschew what is unwholesome, just as nature endeavors to throw off disease and society to purge itself of social corruption. Being, as it were, the flower of the human instinct after perfection and permanence, it will turn its first desire to those ideas and imaginations that make for health, and will seek to embody them in creations which stir and appeal to all healthful emotions and to the sense of what is both beautiful and good.

JOHN G. DOW.

University of South Dakota, Nov. 22, 1893.

## CARDINAL NEWMAN VERSUS SE.

(To the Editor of THE DIAL.)

Descanting on English Imperfects Passive, in the Appendix to my "Modern English" (1873), I say, respecting "the sort of phraseology under consideration," that "some of the choicest of living English writers employ it freely." I proceed: "Preëminent among these stands Dr. Newman, who wrote, as far back as 1846," etc. A single relevant citation from him is then adduced.

Mr. R. O. Williams, in your issue of September 1, takes exception to my qualifier "freely." He adds:

"Although I have noticed two instances (one in a letter), besides the one cited above by Dr. Hall, where the 'imperfect passive' was employed by Dr. Newman, yet I am confident that its use by him—at least in print—was very rare."

In 1879, the Rev. Professor John Earle published what follows, from a letter addressed by Dr. Newman to the Rev. George Buckle:

"It surprises me that my antipathy to 'is being' existed so long ago. It is as keen and bitter now as ever it was, though I don't pretend to be able to defend it. . . . Rationally, or irrationally, I have an undying, never-dying hatred to 'is being,' whatever arguments are brought in its favor. At the same time, I fully grant that it is so convenient, in the present state of the language, that I will not pledge myself I have never been guilty of using it."

Here we have Dr. Newman all over: a man with whom, avowedly, feeling had the ascendancy over reason; who could hate intensely, however valid the demonstration might be that he should not hate at all; who, nevertheless, was not sure that his hatred, though "undying, never-dying," had not sometimes been in abeyance; and who could confess all this explicitly. But neither subtlety nor learning is any warrant for ethical sanity.

And why, one may ask, if imperfects passive are "convenient in the present state of the language," would they not have been equally convenient in ages gone by? *His* or *it* sufficed the contemporaries of Henry the Eighth, as a neuter possessive; but would *its*, if it had been evolved in their day, have proved to be less convenient than it has proved to be for hard on three centuries?

As far back as 1838 I began the practice, which I have kept up ever since, of desultorily jotting down notes on points of English. Of those notes, which for many years were made solely for my own instruction, a group stood me in good stead, when, in 1871, I drew up



my paper on "English Imperfects Passive," and sent it to America, where it was published in "Scribner's Monthly" for April, 1872. At that time, satisfied, for the most part, analysis apart, with a chronological investigation, and with showing that a noticeable array of authors already become classic—Southey, Coleridge, Lamb, and Landor—had not scorned the construction in question, I troubled myself but little to cite authorities for it of more recent date. It was from being reminded how highly Dr. Newman was esteemed, for his style, among writers then living, that, on recasting my paper in 1873, I summoned him as supporting the form of locution therein discussed. A twelvemonth previously—when, in reading the first series of his "Essays Critical and Historical," I there encountered "are being led"—it occurred to me that I had not brought forward anything similar from him in my paper, and it also came back to me that I had, in the past, observed his use, repeatedly, of like expressions. Since 1872 I have hardly done more than casually dip into any of his writings, his posthumous Letters excepted. True as it is that I quoted him but once for imperfects passive, yet I was convinced, when doing so, that I might speak as I did of his lending them his countenance. My memory, though I seldom trust to it, seldom plays me false.

Not only are Dr. Newman's literary productions numerous, but the minor ones, of which many have not been collected, are widely scattered: not even the Catalogue of the British Museum guides one to anything like all of them. Still, as has been seen, Mr. Williams is "confident" that the occurrence, in them, of imperfects passive is "very rare." He speaks of two apposite quotations from them, besides that which I formerly gave. If he had gone farther afield, he would have made the discovery that the eloquent visionary manifested, practically, nothing perceptible of the "hatred to 'is being'" which he was so incautious and oblivious as to profess.

Dr. Newman, in his letter quoted in a preceding paragraph as well as by Mr. Williams, expresses himself as if, in his eyes, imperfects passive were things to be catholically eschewed—*ubique, semper, et ab omnibus*,—and were on a par with, say, *lay for lie, set for sit, and expect for suspect*. The latter he would, no doubt, have held to be inexcusable, absolutely; but the former, despite his passionate reprobation of them, seem to have been rather attractive to him. Between 1832 and 1846 he was, according to his own adjudication, "guilty of":

"I fear the Church is being corrupted by the union." (Letters [1891], Vol. I., p. 449.)

"You are being taught to unlearn the world." (*Ibid.*, Vol. II., p. 74.)

"What a mass of Catholic literature is now being poured upon the public!" (*Ibid.*, Vol. II., p. 252.)

"Pusey was being worn out." (*Ibid.*, Vol. II., p. 282.)

"Every nerve is being exerted against Williams." (*Ibid.*, Vol. II., p. 366.)

"All that is dear to me is being taken from me." (*Ibid.*, Vol. II., p. 464.)

It turns out, then, that Dr. Newman's "undying, never-dying hatred" of imperfects passive was, in all likelihood, a mere transient spasm of displacency, possibly due to bile or indigestion. Alternatively, may not the abhorrent employment of them have served him as an act of penance, in lieu of cultivating fleas inside his shirt, or disciplining himself with a cat-o'-nine-tails?

Copying passages where, besides signifying an emphatic aversion to the late Bp. Wilberforce, I refer to

somebody as having ridiculed him for using a term which that somebody characterizes as "jargon," Mr. Williams would have me, in the name of consistency, cancel my inclusion of the Bishop among "the choicest of living English writers." But, under favor, things entirely disparate are not to be confounded. "We find, we confess," comments Lord Macaulay, "so great a charm in Mr. Southey's style, that, even when he writes nonsense, we generally read it with pleasure, except, indeed, when he tries to be droll." Why, pray, may not a man be, personally, ever so objectionable, and also go the length of venting the most indisputable balderdash, and yet be, as a rhetorician, a very model of excellence?

In the hope, apparently, of scoring a point of some sort against me, Mr. Williams allows himself in a rash venture, or something worse. He credits me with having contributed to the "New English Dictionary" the quotation in which Dr. Newman has "are being led." By so doing he assumes to know more than I know myself. Even if he had ploughed with my heifer, he would not have discovered what he has stated as a fact. (See "The Nation," Vol. XLIV., pp. 447-8.) Asmodeus ought not to dispense with his spectacles. Nor, perhaps, would it be altogether amiss, if he redoubled his diligence of research.

F. H.

Marlesford, England, Nov. 3, 1893.

P. S.—For expressions typified by "is being built" I could give, in 1873, only three quotations earlier than 1800, namely, one dated 1795 and two dated 1797. I can now add to them others dated 1667, 1769, 1779, 1782, 1784, 1785, 1786, 1788, 1792, 1795, and 1796 (two). For the years between 1800 and 1820 I have similar quotations, not before spoken of, from Dr. T. Beddoes, Lord Byron, Sir J. C. Hobhouse, W. H. Ireland, T. L. Peacock, and several anonymous novels. Imperfects passive have since been used by Dr. J. H. Appleton, Mrs. Sarah Austin, Sir C. Babbage, Mr. R. D. Blackmore, Sir John Bowring, Rev. J. S. Brewer, Rev. Dr. J. W. Donaldson, Archdeacon Farrar, Miss Caroline Fox, Mr. W. E. Gladstone, Lady Duff Gordon, W. R. Greg, Rev. W. Gresley, Prof. John Grote, Mr. Frederic Harrison, Sir J. F. W. Herschel, Dr. W. B. Hodgson, A. J. B. Hope, J. R. Hope-Scott, Sir H. S. Maine, Rev. Dr. S. R. Maitland, Mr. W. H. Mallock, Cardinal Manning, Miss Harriet Martineau, J. S. Mill, J. C. Morison, Mr. John Morley, Prof. F. W. Newman, Laurence Oliphant, Rev. F. E. Paget, Rev. Mark Pattison, Rev. Baden Powell, Rev. J. Pycroft, Rev. Dr. E. B. Pusey, Lord Salisbury, Mr. Goldwin Smith, Mr. Herbert Spencer, Sir J. F. Stephen, Mr. Leslie Stephen, Lord Strangford, J. A. Symonds, and many an author here unnamed. The evidence, in all these cases, is at hand. In George Eliot's "Romola" alone, the form of construction referred to is exhibited no fewer than thirty-nine times.

Mr. Williams, in "Our Dictionaries," p. 139, promising "1800," advances the opinion that "from about that time . . . the innovation" presented in *is being* "must have spread with great rapidity." As a colloquialism, it may have done so; but it certainly did not do so in books till as late as 1830, or somewhat later.

"Was being done away" is offered, by the Bible revisionists, as a variant rendering in II. Corinth., iii., 7. Yet, in I. Peter, iii., 20, they have retained the now vulgar "while the ark was a preparing."

To some, it is conceived, these particulars may be of interest.

F. H.

### The New Books.

#### THE LIFE AND LETTERS OF AN AMERICAN NATURALIST.\*

While the "Letters of Asa Gray," recently issued under the editorship of Jane Loring Gray, appeal, *prima facie*, chiefly to the scientific reader, they will be found fairly rich in matter of general interest and entertainment. Happily, with Dr. Gray, intense devotion to a specialty did not result in a form of brain paralysis as to interests outside of it. He was an enthusiastic traveller, a lover of art and of literature, and his letters and the records of his European journeys testify throughout to his liberal tastes and his lively concern in the bustling activities of the unlearned world about him. In point of style, the letters, while they lack that special literary charm which has its pictorial analogue in color, show the same excellent prose qualities of clearness and precision that go to make the writer's botanical text-books the best of their kind. His correspondence with eminent co-workers, Darwin, De Candolle, Dr. Torrey, Hooker, and others, is, of course, well seasoned with scientific discussion and comment; and here his habitual effort at clear and full expression—largely the fruit of much expository writing and lecturing—stands the lay reader in good stead.

In making her selection, the editor has aimed to present the story of Dr. Gray's life as far as possible in his own words, and to this end she has prefixed to the "Letters" a brief "Autobiography"—a dry abstract of the writer's early life, chiefly valuable for the glimpses it gives of his boyhood and his ancestry. Serious biographical deficiencies in the epistolary record are supplied by a running thread of editorial comment and rather full notes.

Dr. Gray came, on his father's side, of that sturdy Scotch-Irish stock to which America owes so many strong men and excellent women. His early life was not without its privations, but he was of the right metal to bear them cheerfully at first and to turn them to account afterwards. Born in 1810 in Sauquoit, Oneida County, N. Y., his first recollections were of Paris Furnace Hollow, a neighboring village where his father had set up a small tannery. Of this establishment he retained some vivid recollections, especially those connected with

"the first use to which he was put," the driving round the ring of the old horse that turned the bark-mill, and the supplying the mill with its small grist of bark—which, adds Dr. Gray with some feeling, was "a lonely and monotonous occupation." He was sent to the district school at the age of three, and, later, to a small "select" school at Sauquoit, whence, at twelve, he went to the Clinton Grammar School, where he was drilled in the rudiments of Latin and Greek for two years, "excepting," he writes, "the three summer months, when I was taken home to assist in the corn and layfield." From the Clinton school he was transferred (1825) to Fairfield Academy, Herkimer County, N. Y.; and at this point in his recital the Doctor pauses to say something of that "omnivorous reading which was, after all, the larger part of my education." History he "rather took to," but (like Kant) he especially delighted in voyages and travels. In the little circulating library at Sauquoit there were no plays, not even Shakespeare, but there was a comfortable sprinkling of novels; and the future botanist spent many cheerful and not unprofitable hours over those honored favorites, "Rob Roy," "Quentin Durward," "The Children of the Abbey," and, notably, that soul-stirring production, "Thaddeus of Warsaw." Later, he obtained access to the Phoenix Society library, of Hamilton College, which was especially "strong in novels." "I suppose," says the Doctor, without any apparent twinges of the scientific conscience, "that I read them every one."

In the autumn of 1826 Dr. Gray (compelled to abandon the idea of going to college) entered the medical school at Fairfield; and here, during the winter of the following year, his tastes and energies were half-fortuitously turned into their final channel by the article in Brewster's "Edinburgh Encyclopædia" on "Botany"—"a poor thing," he says, "but it interested me much." What the fatal map of Namur was to Uncle Toby, the article on Botany proved to be to Dr. Gray; and thenceforward his progress was rapid. His interest in botany began thus, in midwinter, when he was out of reach, as he says, even of a greenhouse or of a potted plant. Early in the spring, however (1828), he sallied forth into the bare woods—eager as a boy to his first trout-stream—and found, to his great joy, an early plant in flower, peeping through the dead leaves at the vanishing winter. This treasure he bore home, and, with the aid of Eaton's "Manual," he ran it

\*THE LETTERS OF ASA GRAY. Edited by Jane Loring Gray. In two volumes. Boston: Houghton, Mifflin & Co.

down to its name, *Claytonia Virginica*. "I was well pleased," he writes, "and went on collecting and examining all the flowers I could lay hands on. . . . I began an herbarium of shockingly bad specimens." In the spring of 1830 Dr. Gray became professor of natural sciences at Mr. Bartlett's School at Utica, and in the autumn of 1836 he was appointed curator of the new Lyceum of Natural History, New York, whose hall was his home for a year or two. In 1838 he was appointed professor in the University of Michigan, with the understanding that he was to have a year abroad. Of this first European journey a detailed and lively account is given in the letters and journals already alluded to. On his return from Europe, in 1840, the University of Michigan not yet needing his services, he settled in New York to his work on the "Flora of North America" (already begun by his life-long friend, Dr. Torrey), and Parts 3 and 4 of Vol. I. were issued in June of that year. The autobiographical fragment closes abruptly about the period of Dr. Gray's acceptance (in the spring of 1842) of a chair at Harvard. He writes :

"Sometime in January, 1842, I made a visit of two or three days to B. D. Greene in Boston; the first time I ever saw Boston. Came out one day to Cambridge, dined with his father-in-law, President Quincy; the company to meet us was Professor Channing and Professor Treadwell. Sometime in April, I received a letter from President Quincy, telling me that the corporation of the university would elect me Fisher Professor of natural history if I would beforehand signify my acceptance. The endowment then yielded fifteen hundred dollars a year. I was to have a thousand and allow the rest to accumulate for a while. Meanwhile I was to give only a course of botanical lectures, in the second spring term, and look after the Garden. But more work was soon added. I came in July, in the midst of vacation, before Commencement, which was then in September; got lodgings, with room for my then small herbarium, in the house of Deacon Munroe."

Of Dr. Gray's character and personality, the editor affords us some interesting glimpses. He was a singularly amiable, engaging man, alert, merry, animated, in touch with current life and thought, not at all the conventional *Gelehrter* (Erasmus in the study and Kaspar Hauser out of it) of the cloistered German type, yet not, it seems, without a touch of the artlessness in lesser practical matters that so often forms an agreeable foil to profound learning. Deeply interested in the religious thought of the day, he was (like all thinking men who have the matter at heart) reticent as to his own religious feelings, and sensitive about any exhibition of them. He was a constant church-

goer. When travelling, he always made Sunday a resting day, and he would slip away quietly in the morning to find some place of worship. He enjoyed the Episcopal service, though early habit and training had made him a Presbyterian. He once wrote :

"In fact, I have no more fondness for high Calvinistic theology than for German neology. . . . But I have no penchant for melancholy, sober as I sometimes look, but turn always, like the leaves, my face to the sun."

Reading between the lines here, one fancies that the hiatus above, if supplied, might perchance contain a reference to the binding, if sometimes unwelcome, force of strict dialectics.

We have alluded to the Doctor's characteristic alertness. Says the editor :

"In the street he was usually on a half run, for he never allowed himself quite time enough to reach his destination leisurely. When travelling by coach and climbing a hill, he would sometimes alarm his fellow-travellers by suddenly disappearing through a window in his eagerness to secure some plant he had spied; his haste would not suffer him to open a door. As his motions were quick, so that he seemed always ready for a spring, so he found instant relaxation by throwing himself flat on the floor when tired, to rest, like a child."

At the time of the Civil War, Dr. Gray threw himself into the current of discussion with his usual earnestness. His letters of the period ring with a fine, uncompromising patriotism, and he put his own hand to the work so far as he was able.

"A company of the men who were too old or otherwise incapacitated from going to the front was enlisted in Cambridge to guard the State Arsenal there, and also to be ready to be summoned in any emergency; and he joined the ranks and was faithful in the drilling and every duty to which they were called."

Like his friend Darwin, Dr. Gray was devoted to pets — especially to "man's friend, the dog." His prime favorite was the black-and-tan terrier "Max," an animal neither especially beautiful nor gifted, but interesting for its warm affection and the power it had of developing its intelligence.

"To be near and to please his beloved master was enough for him. Anything his master did was right and to be submitted to. Max had conscience, but it did not restrain him from showing his vexation when left at home, by throwing Dr. Gray's hat and gloves, etc., on the floor; but his shame and penitence always betrayed him. It seemed as if the joy of his master's return had killed him."

Max's pathetic demise is thus chronicled by his master in a letter to Darwin :

"Let me add, being sure of your sympathy, that our poor dog Max peacefully breathed his last to-day, after a happy life of twelve or thirteen years. We are glad he lived till we returned, and greeted us with his absorbing and touching affection. In a few days came a par-



tial paralysis, some convulsions, and then a quiet and seemingly painless ending. He is immortalized in your book on Expression, and will live in the memory of his attached master and mistress."

Passing on now to the letters, our remaining space shall be given mainly to citations from an interesting series classified by the editor as written to "Darwin and Others—1860-1868." Unfortunately, the letters written to Darwin previous to 1862 were destroyed—save the one dated January 23, 1860, published in his "Life and Letters," and reprinted in the present work. Dr. Gray seems to have met Darwin first in 1839, at the London College of Surgeons; and, later, we read in Mrs. Gray's English journal (1851) of "an invitation to lunch from the Hookers, 'to meet Mr. Darwin, who is coming to meet Dr. Hooker; is distinguished as a naturalist.'"—"Mr. Darwin was a lively, agreeable person."

"The Origin of Species" having appeared in 1859, the letters from which we quote were written while discussion of its main position was at a white heat. Writing to J. D. Hooker, January 5, 1860, Dr. Gray says:

"The principal part of your letter was high laudation of Darwin's book.

"Well, the book has reached me, and I finished its careful perusal four days ago; and I freely say that your laudation is not out of place.

"It is done in a masterly manner. It might well have taken twenty years to produce it. It is crammed full of most interesting matter, thoroughly digested, well expressed, close, cogent; and taken as a system it makes out a better case than I had supposed possible. . . .

"I doubt if I shall please you [in his review for 'Silliman's Journal'] altogether. I know I shall not please Agassiz at all. I hear another reprint is in the press, and the book will excite much attention here, and some controversy. . . ."

Writing to the author himself, January 23, 1860, Dr. Gray says:

"I hope next week to get printed sheets of my review from New Haven and send them to you, and will ask you to pass them on to Dr. Hooker.

"To fulfil your request, I ought to tell you what I think the weakest, and what the best, part of your book. But this is not easy, nor to be done in a word or two. The best part, I think, is *the whole*, that is, its plan and treatment, the vast amount of facts and acute inferences handled as if you had a perfect mastery of them. I do not think twenty years too much time to produce such a book in.

"Style clear and good, but now and then wants revision for little matters (p. 97, self-fertilizes itself, etc.).

"Then your candor is worth everything to your cause. It is refreshing to find a person with a new theory who frankly confesses that he finds difficulties, insurmountable at least for the present. I know some people who never have any difficulties to speak of.

"The moment I understood your premises, I felt sure you had a real foundation to hold on. Well, if one admits your premises, I do not see how he is to stop short of your conclusions, as a probable hypothesis at least.

"It naturally happens that my review of your book does not exhibit anything like the full force of the impression the book has made upon me. Under the circumstances I suppose I do your theory more good here, by bespeaking for it a fair and favorable consideration, and by standing noncommittal as to its full conclusion, than I should if I announced myself a convert; nor could I say the latter with truth.

"Well, what seems to me the weakest point in the book is the attempt to account for the formation of organs, the making of eyes, etc., by natural selection. Some of this reads quite Lamarckian. The chapter on Hybridism is not a *weak*, but a *strong* chapter. You have done wonders there. But still you have not accounted, as you may be held to account, for divergence up to a certain extent producing increased fertility of the crosses, but carried one short, almost imperceptible, step more, giving rise to sterility, or reversing the tendency. . . . I am free to say that I have never learnt so much from one book as I have from yours."

Writing to R. W. Church, May 7, 1861, Dr. Gray defends and defines his review of "The Origin of Species" ("Darwiniana"):

"I am gratified, also, by your apprehending the spirit and object of my essay on Darwin so much better than many who write to me about it. All it pretends to is to warn the reckless and inconsiderate to state the case as it is; to protest against the folly of those who would, it would seem, go on to fire away the very ramparts of the citadel in defense of needless outposts; and, as you justly remark, to clear the way for a fair discussion of a new theory on its merits and evidence. We must use the theory a while in botany and in zoölogy, and see how it will work; in this way a few years will test it thoroughly. I incline to think that its principles will be to a certain extent admitted in science, but that, as Darwin conceives it, it will prove quite insufficient."

In a letter to Darwin of October 10, 1860, the Doctor, alluding to British comments on American illiteracy, offers an amusing *tu quoque*:

"Some of the representations of us in the English papers would be amusing if they did not now do so great harm. One would think it was generally thought that there was no law and order here, nor gentlemanly conduct, nor propriety of deportment among the poorer and laboring people. I wish you could come and see. As to such things, and as to intelligence, education, etc., I have sometimes thought of the picture one could draw from individual cases. Take one—very confidentially—for I would not hurt a really good fellow by exposing his ignorance of what he might be expected to know. Here we lately had a Cambridge graduate (F.L.S., and godson of an English baronet) who in one conversation let us know most frankly that he had no idea where Quito was, or that there were two houses of Congress in the United States, and was puzzled to know whether Boston, United States, time was faster or slower than that of Greenwich! . . ."

The following note may smack of irreverence

and of a disregard for constituted authority; but we quote it for its humor:

"There is some jolly science in the 'Saturday Review,' now and then; as in December 28, p. 665, where we are informed that icebergs 'are formed by the splashing of the waves on the coast of Labrador.'"

In letters to Darwin written May 26 and July 21, 1863, we find some interesting references to Professor Owen:

"Your letter on heterogeny is keen and good; Owen's rejoinder ingenious. But his dissent from your well-put claims of natural selection to attention and regard is good for nothing except on the admission of the view that species are somehow derived genealogically; and this I judge, from various of Owen's statements, that he really in his heart believes to be the case, and was (as I long ago intimated my suspicions) hunting about for some system of derivation, when your book came down upon him like a thunderclap."

"I have been reading Owen's Aye-aye paper. Well, this is rich and cool! Did I not tell you in the 'Atlantic' long ago, that Owen had a transmutation theory of his own! It is your Hamlet, with the part of Hamlet left out! But as you say now, you don't so much insist on natural selection, if you can only have derivation of species. And Owen goes in for derivation on the largest scale. You may as well lovingly embrace! Oh, it is rare fun! . . ."

In a note to Darwin, April 14, 1871, there are some humorous signs of yielding on the Doctor's part. "You have," he says, "such a way of putting things, and you write in such a captivating way. One can only say: Almost thou persuadest me to have been 'a hairy quadruped, of arboreal habits, furnished with a tail and pointed ears,' etc."

Dr. Gray's critique of the popular little book called "How Plants Behave" is amusing:

"By the hand of an old correspondent of yours, and cousin of ours, Mr. Brace, I send you a little book, which may amuse you, in seeing your own science adapted to juvenile minds. In some of those hours in which you can do no better than read, or hear read, 'trashy novels,' you might try this instead. It will hardly rival the 'Jumping Frog,' and the like specimens of American literature which you first made known to us. . . ."

We may fittingly close our perhaps rather too-Darwinian series of extracts with the following note (embodying an important autobiographical fact) to Dr. G. F. Wright (1875):

" . . . A minister out in Illinois has written me, taking me seriously to task for altering my opinion after the age of forty-five, and for abetting disorder, by supporting theories that disturb the harmony of opinion that ought to prevail among scientific men.

"He is one of those people who think that if you shut your eyes hard, it will answer every purpose; indeed, from the ease with which he confutes Darwinism, I suppose he finds no call even to shut his eyes."

Convinced of the probable truth of Darwin-

ism, and welcoming it as a good working hypothesis, the writer saw in it nothing to disturb, or, indeed, to trench upon, his religious beliefs. Matters of faith and matters of possible knowledge he kept separate and distinct, each in its own province.

Dr. Gray's "Letters" are interesting and valuable not only through the eminence of the writer, but through that of the recipients — the drift of whose replies is usually fairly inferable. The editor has done her work thoroughly and well, and the publishers have conformed to their usual standards. There are four good portraits of Dr. Gray (one of them "In his Study"), and a view of the Harvard Botanical Garden in 1893.

E. G. J.

#### A NEW HISTORY OF POLITICAL ECONOMY.\*

Dr. Luigi Cossa's "Guide to the Study of Political Economy," translated into English at the instance of Jevons, has long maintained a high reputation in America. The "Introduction to the Study of Political Economy," begun as a revision of the "Guide," but really a new work, is far more comprehensive and important, and, as an interpreter of the history of the science, is, for English readers, without a rival. The "extraordinary extent and accuracy of Dr. Cossa's knowledge of the economic literature of almost all nations," which Jevons noted in the "Guide," is here extended and deepened, and enriched by a luminous style full of felicitous, penetrating, and discriminating statements. In closeness of texture and in constructive grasp the work is perhaps inferior to Ingram's "History of Political Economy"; but Cossa, though chatty and conversational in tone, is far more complete and necessarily in better perspective.

The main part of the book is taken up with an historical review of economic doctrine from the earliest antiquity down to the latest manuscript treatises of the year 1893. This prodigious task, requiring for its successful performance enormous learning, patient analysis, and intelligent sympathy, is so well done as to leave almost nothing to be desired; and the earlier writings take their proper place as fragmentary speculations. The order of economic development, the priority of ideas, the gradual and partial attempts at systematization, and

\* AN INTRODUCTION TO THE STUDY OF POLITICAL ECONOMY. By Luigi Cossa, Professor in the Royal University of Pavia. Translated from the Italian by Louis Dyer, A.M. New York: Macmillan & Co.

the flowering of the science in Adam Smith and his successors, are exhibited with great skill. The author's conception of current economic tendencies is also keen, and his analysis of current economic writings shows no lack of insight and critical grasp. Here, however, the reader's perspective is more or less lost, and naturally there will be less agreement with the author's judgments. Throughout, there are many felicitous characterizations,—as, for example, of the economy of the churchmen (p. 138), of the mercantile system (p. 207), of protection stumbling upon the unity of all industrial action (p. 240).

Not less suggestive is the theoretical side of the book. The mooted points of definition, relation to other branches of knowledge, characteristics, terms, and method, are treated with thoroughness and moderation. The author is not an economic eclectic, but belongs to the militant wing of the reformed classical school. Much of the vigor and sustained power of the book undoubtedly comes from his steady adherence to the point of view; and this also marks its limitations.

There is no better place anywhere to study the excellences and defects of the new classical school. Cossa does not believe that a single position won by orthodox economy has been surrendered. "Fifteen years ago waverers stood trembling by while skeptics predicted the ruin, total and immediate, of English economics. But facts are stubborn things, and facts have gone against them" (p. 354). But English economy is not the thing it has been popularly represented to be. The extravagant assumptions and deductions of the earlier and middle years of the century are unceremoniously discarded. Indeed, these assumptions and deductions, he tells us, were never really justified by the classical writers. It is not the fault of Malthus and Ricardo that they failed to make themselves understood. The "Manchester School" is a German myth (pp. 361, 369); Bastiat, with his physiocratic notions of "indefinite progress," and some few second-rate writers, are its real representatives. "*Laissez-faire* is anything but a scientific dogma. It is nothing but a hypothesis in social economics, and in political economy it is a rule of art, subject as such to noteworthy exceptions" (p. 104). The "all sufficiency of enlightened selfishness" goes by the board. "Another serious error of Quesnay's school was their assertion of *laissez-faire* as a scientific axiom, when it is no better than any other rule of thumb, and requires frequent

violation in cases where otherwise there would be collision between private interests and the common weal" (p. 271). Of the economic struggle in England during the present century, for whose attitude toward it the classical school has been so severely censured, he says: "Many vexatious and outward forms of governmental interference were abrogated, to the delight of all, while little account was taken of doctrinaire scruples in favor of *laissez-faire*" (p. 325). The "healthy liberty favored by the classical school" thus disarms criticism, while the "hard-and-fast dogmatism of *laissez-faire* defended by the optimists" (p. 400) and the "barbaric literalness of Spencer" (p. 362) are made to serve as scapegoats; and he speaks of Berardi, "who compounded out of Ferrara and Herbert Spencer a deadly decoction of *laissez-faire*" (p. 506).

The main premises of the classical school are given on page 74. These are, first, the law of the least sacrifice. In economic functions the leading motive of average human action is profit and loss, which prompts us to aim at the greatest gain in return for the least possible expenditure of effort, sacrifice, and risk. Second, the law of diminishing returns. Third, the law of population—man's proneness to multiply upon the earth beyond the means of subsistence. These, taken together with hypothetical free competition, are the basis of the deductive theories of the classical school. Attention is called to the accidental and various causes which science neglects, but which rarely fail to traverse the foreseen results of constant causes (p. 75). Cossa's definition of the science is much broader than the traditional one. "Not wealth, which is but a complex and shifting sum of material goods, but man's business with wealth, is the subject-matter of political economy" (p. 10). Pure and applied economics are rigidly separated. "Pure economics explains phenomena for which it is not responsible, and which it cannot alter." "The field of a science is one thing, and the rules of an art are another" (p. 28). "It is one thing to determine fair wages, . . . but it is quite a different thing to state in a strictly and scientifically correct fashion the economic theory of wages" (p. 13). The reformed classical school, however, is willing to concede that there is such a legitimate thing as applied economics, and, granting its main contention regarding the function and method of pure economics, it is ready, as Cossa shows, to take a very generous view of the importance of the art of political economy.



"Ethical considerations modify in various ways the action and reaction of profit and loss, which is the chief force in economic phenomena taken in the concrete" (p. 29). "Applied economics must rank as subsidiary and inferior to ethics, because the attainment of no purely economical advantage can justify a violation of ethical principles. Wealth is only a means to the end of preserving man and bringing him to ethical perfection. Accordingly, in any partial conflict between ethical and economic motives the former must prevail. For instance, the employment of child-labor in factories would be regulated by State interference on ethical grounds, even if there were no other reason or justification whatever for interference" (p. 30).

This is a very different classicism from what we were accustomed to hear expounded in the school-room a generation ago. Yet, with all its modifications, it re-affirms the fundamental premises of the classical school, and these, Cossa believes, cannot be seriously shaken. Ethical considerations modify in various ways,—"but Dargun cannot be right in asking anyone to build up a new economics based upon sympathy or on love for one's neighbor" (p. 29). Indeed, this idea of substituting the Golden Rule for the economic motive of self-interest is to Cossa unthinkable.

"Grant to the socialists their delusive dream, wipe out of existence wealth as a social system, humor them and allow that injustice is inherent in the exercise of liberty, which brings inevitable pauperism and constantly recurring crises wherever it goes, what will socialism thus humored to the full of its bent do for you? It will create a system of economic policy tending wholly to eliminate or at least partially to paralyze private property and competition. What experience have we of any system of economic order which does not hinge upon these two cardinal institutions in the established order of to-day?" (p. 516).

Alas! alas! And yet there are those among us foolish enough to contemplate such a possibility without a shudder, and to dream, in spite of Cossa's fantastic anathema (p. 515), of that time when the Kingdom of Heaven shall really come on the earth!

This notice should not close without acknowledging our debt to the translator for the admirable rendering into English, and to the publisher for the excellence of typography and paper.

O. L. ELLIOTT.

#### LIFE WITH TRANS-SIBERIAN SAVAGES.\*

In Mr. Douglas Howard's little book, "Life with Trans-Siberian Savages," we have a sketchy—all too sketchy—account of experiences among that most interesting people, the Ainu of Saghalien. Our author claims to

\*LIFE WITH TRANS-SIBERIAN SAVAGES. By B. Douglas Howard. New York: Longmans, Green, & Co.

have lived with them, to have tilted in medical contest with their Shaman, to have been inducted into a chieftaincy. These are unusual advantages, and we are justified in expecting much new matter from his pen. He himself realizes this, and trusts that his book will be "found both interesting and instructive to the general as well as to the scientific reader." Unfortunately, however, he adds little to our actual knowledge of the Ainu.

Mr. Howard shows himself unacquainted with the history of exploration among the Ainu. It is scarcely true that no one has written about the Saghalien Ainu for nearly three hundred years. Batchelor's book appears to have suggested Howard's name for the people of whom he writes. Most authors speak of Aïno or Aino, of Aïnos or Ainos: Batchelor insists that we should say *Ainu*, and uses the same form in singular and plural. Howard, however, uses *Ainus* for a plural—a rather unwarranted proceeding.

There is much yet to learn of the physical characteristics of the Ainu, and Mr. Howard might have made observations, a report of which would have great value and interest. But he does not add anything to our knowledge in these respects. The description of the first Ainu he saw will show how little exact science may gain from him. He says:

"The flesh-tint of this human phenomenon was that of pale Turkish tobacco; the frame massive; face large, stupid, blank, expressionless; forehead low, and almost concealed by a mass of hair as black and shiny as a highly polished boot. This was parted, with much evident care, exactly in the middle, and hung loosely over the shoulders after the fashion of Eve by the old masters."

There is another page full of similar description. Here and there, in his narrative of incidents of travel, not unpleasantly told, we gather bits of interesting ethnographic matter. A village is described: food and cookery, dress, fishing, hunting, the use of *inaos*, treatment of disease, care of the dead, are matters referred to more or less fully. No one, so far as we know, gives so good a description of friction-made fire among Ainu:

"A rough little apparatus was produced, consisting of two little blocks of wood. Between these was placed a bit of very dry elm stick, one end, which we will call the lower end, being pointed so as to fit loosely into a hole in the lower block; the other end, also pointed, being in contact only with the flat under surface of the upper block. A bow was then unstrung at one end, the string was passed once round the middle of the dry stick, and the free end was loosely re-attached. The bow was then worked with wonderful celerity, until the lower end of the stick first smoked, and then passed

into a fitful blaze. This was communicated to some fine dry twigs."

The fish-skin suits worn in Saghalien are described as thin, tough, and pliable, elaborately but coarsely embroidered. The use of dogs by the Ainu is more fully treated than by other writers. The dog of the Ainu is of the size of a foxhound, but has a much smaller head and is lighter built. Of a sandy color, darkening along the back, he is in form somewhat like the wolf or fox. His gait is wolfish and his appearance stupid and selfish. These creatures, half-wild, filthy, acting as scavengers, displaying no fondness for man and only kept at work by hunger, are yet of great importance to the Ainu of Saghalien. They are used in fishing, in driving deer, in hunting bears, in drawing sledges. Although never tied, they do not stray, and when working they are always in packs or bands. Their use in fishing is novel, and is well-described. A fishing party started for the sea with about thirty dogs. Arrived at the scene of action, dogs and men were separated into two parties stationed at points two hundred yards apart. At a given signal the dogs plunged boldly into the water and swam out single file in two columns. At a signal they wheeled toward each other, and when they had completed a crescentic line turned in toward the shore. As they drew near the land and the line contracted, fishes were driven in to shallow water. Here the dogs seized them and brought them to their masters. From Mr. Howard's description of the bear-hunt it appears that the animal's throat is severed immediately after he is killed; the heart is removed, and the blood-vessels are opened. Mr. Howard twice refers to message sticks. There are reasons why fuller details regarding these would have been of great interest.

Possibly the most interesting ethnographic item is in reference to the preparation of arrow poison. Mr. Howard claims to have been regularly instructed in this art. Aconite roots, carefully cleaned and scraped, were sliced and pounded to a powder. This was placed in water, and boiled until two-thirds of the fluid had evaporated. It was then strained, and still further reduced by boiling. The residue was placed in a sea-shell. Six dead spiders were then powdered, put into water, and boiled down. This was put in a second shell. The gall bladders of three freshly-killed foxes were then taken, and the gall boiled down and put in a third shell. The two valves of a bivalve were now carefully cleaned. In one of them the three

materials were carefully mixed with a little spatula of bone or wood. The unmixed materials and the mixture were both sanctified by ceremonies before the sacred whittled sticks or *inaos*. After testing the mixture by dipping the tip of a spear of grass into it and touching it to the tongue, the upper valve was adjusted to the one containing the poison and the edges were gummed together. It is when we read a description as exact as this that we most regret that our author has not given us more of value.

It happens that the Ainu just now are attracting considerable attention. Batchelor's wonderfully good book on the Ainu of Yezo is recent. Now we have this volume of Howard's, and very lately David MacRitchie's work, "The Ainos," appeared. This last, a very curious and interesting book, is by a man who has not seen the Ainu himself. It consists of the reproduction of a remarkable series of Japanese drawings and paintings of Ainu, with some notes and remarks upon the people and their customs as therein shown. The pictures (the originals of which are in various European museums of ethnography), printed in their original colors, fill nineteen quarto plates and represent many interesting scenes. One constantly wonders at the fidelity and truth of most of these Japanese artists, even in minute details. We have, carefully delineated, the dress, ornaments, houses, mats, boats, *inaos*. We have, scrupulously depicted, movements, gestures, feasts, hunts, all occupations. Where ethnographic details are so elaborately worked out we are justified in expecting in these quaint pictures some data regarding the physical characteristics, which Howard fails to give us; and these we find in MacRitchie's book. These artists of Japan represent the Ainu with hairy body, shaven heads, skin diseases on the head. They also picture them with curiously irregular feet furnished with claw-like nails and with a curiously deep fold in the sole of the foot. MacRitchie calls attention to these peculiarities, and finds in them the basis for a theory of the primitive Ainu. He believes that these were less human than any savage people now living. It is interesting to put with this Mr. Howard's suggestion that the Ainu are "straggling Aryans." But much yet remains to be done, before the origin of the Ainu is settled. Men who work more carefully than Mr. Howard must repeat his "life among trans-Siberian savages" before we shall know much about Saghalien Ainu. Oh, for a Saghalien Batchelor!

FREDERICK STARR.

## RECENT FICTION.\*

Mr. E. F. Benson's "Dodo" shows us that the son of an Archbishop of Canterbury may display a bent anything but ecclesiastical, or even ethical. It also shows us that the writer is a keen observer of things and men (including women), and that he has no little sense of humor. Dodo is a delightfully wicked creation, although we cannot take her quite as seriously as the author would evidently have us do. She clearly belongs to the world of conventional art of which Lamb discoursed in his essay on the dramatists of the Restoration; a world that lies apart from the one in which we actually live, a world whose people may do and say what they please without the remotest danger of influencing the conduct of anybody in the real world. A large part of the book simply reports Dodo's conversation, of which the following is a good example: "Yes, I know, but you do me an injustice. I shall be very good to him. I can't pretend that I am what is known as being in love with him—in fact, I don't think I know what that means, except that people get in a very ridiculous state, and write sonnets to their mistress's front teeth, which reminds me that I am going to the dentist to-morrow. Come and hold my hand—

\* DODO: A Detail of the Day. By E. F. Benson. New York: D. Appleton & Co.

MISS STUART'S LEGACY. By Mrs. F. A. Steel. New York: Macmillan & Co.

THE COAST OF BOHEMIA. By W. D. Howells. New York: Harper & Brothers.

THE COPPERHEAD. By Harold Frederic. New York: Charles Scribner's Sons.

MARION DARCHES: A Story without Comment. By F. Marion Crawford. New York: Macmillan & Co.

THE SON OF A PROPHET. By George Anson Jackson. Boston: Houghton, Mifflin & Co.

IVAR THE VIKING. By Paul Du Chaillu. New York: Charles Scribner's Sons.

SWEET BELLS OUT OF TUNE. By Mrs. Burton Harrison. New York: The Century Co.

THE PETRIE ESTATE. By Helen Dawes Brown. Boston: Houghton, Mifflin & Co.

THE WHITE ISLANDER. By Mary Hartwell Catherwood. New York: The Century Co.

PASTORALS OF FRANCE; RENUNCIATIONS. By Frederick Wedmore. New York: Imported by Charles Scribner's Sons.

MY FRIEND THE MURDERER, and Other Mysteries and Adventures. By A. Conan Doyle. New York: Lovell, Coryell & Co.

YANKO THE MUSICIAN, and Other Stories. By Henryk Sienkiewicz. Translated from the Polish by Jeremiah Curtin. Boston: Little, Brown, & Co.

SHORT STORIES. Edited by Constance Cary Harrison. New York: Harper & Brothers.

TWO BITES AT A CHERRY, with Other Tales. By Thomas Bailey Aldrich. Boston: Houghton, Mifflin & Co.

THE WHEEL OF TIME; COLLABORATION; OWEN WIN-GRAVE. By Henry James. New York: Harper & Brothers.

yes, and keep withered flowers and that sort of thing. Ah, Jack, I wish that I really knew what it did mean. It can't be all nonsense, because Chesterford's like that, and he is an honest man if you like. And I do respect and admire him very much, and I hope I shall make him happy, and I hear he's got a delightful new yacht; and, oh! do look at that Arbuthnot girl opposite with a magenta hat. It seems to me inconceivably stupid to have a magenta hat. Really, she's a fool. She wants to attract attention, but she attracts the wrong sort." This sort of thing is almost preternaturally clever, and there is a great deal of it in the book; in fact, there is little else that arrests the attention. But it palls after a hundred pages or so, and most of the other characters are lay figures. "Dodo" has been, we understand, a great success in England, which is not surprising, but it will be equally surprising to find anybody reading it a few years hence. It has the meteoric quality of such books as "Mr. Isaacs" and "Helen's Babies," and its brilliancy is but for the hour.

Mrs. Steel is the latest accession to the ranks of the writers from whom we are at last learning what manner of people the East Indians really are. Mr. Kipling has done much to disabuse the public of conventional prejudices concerning the Indian Empire and its population, and Mrs. Steel's work is planned upon similar lines. The fault of these writers is that they take too much for granted an acquaintance with the Anglo-Indian vocabulary, that they are in a certain degree obscure, if not from intention, at least from lack of consideration for their public. "Miss Stuart's Legacy" is an exceptionally instructive and interesting tale. Its native characters have all the appearance of faithful studies of the types which they represent; we may safely assume them to be in all the essentials trustworthy. The English characters are equally well done, and one of them—John Raby—is very nearly a triumph. He is the evil genius of the story, but the author has resisted the temptation to paint him wholly in black; he deserves, at times, a considerable share of our sympathy, and the half-tone sketch of his commonplace character illustrates the old truth that the treatment, rather than the type selected, is what makes a character interesting.

Mr. Howells has always had a pretty taste in titles, and "The Coast of Bohemia," by its name alone, brings pleasurable anticipations. Nor are they doomed to disappointment



in this instance, for the story is pleasing in all its aspects. The Bohemia upon whose coasts it bids us linger is the somewhat sophisticated and denationalized Bohemia of the New York art schools and studios; the flavor of its life is very different from that of the enchanted region which Murger opened for us, but its ways are engaging if decorous, and its denizens are very much alive while not too much in earnest. We do not discover among them any of the queer creatures that we have rather learned to expect in a novel by Mr. Howells—for once those creatures with their fads seem to have been shelved—but find merely a little group of humanly interesting men and women, leading lives rational in the main, and brought into relations which elicit the author's best powers of serious analysis, relieved by touches of his dry and delightful humor. The manner is still that of realism, but a realism not too exclusive of the methods of art, and capable of giving the name of Charmian to one of the characters, no slight concession to the enemy. Moreover, the story is essentially a love-story, and it comes to the proper conclusion of love-stories, although there is one period of suspense when, knowing the perverse capabilities of the writer, the reader wonders if it really is going to end anywhere. It is well that there should be searchings of soul, but it is not well that they should rob stories—as Mr. Howells sometimes permits them to—of their legitimate endings.

Realism still more unrelieved than in the case of Mr. Howells is to be found in "The Copperhead," Mr. Harold Frederic's new novel. But in this case it portrays a type and a set of conditions of great historical and social interest, and we may hardly make of its fidelity to fact a matter of reproach. The lot of the Northern man who, during our Civil War, openly professed his sympathy with the Southern cause was made hard for him in a variety of ways, and of this Mr. Frederic has given us a very vivid illustration in the character of Abner Beech, the New York farmer. Tolerance for the political opinions of the other party was, during that period of riotous passions, as unknown a quantity, either North or South, as was any form of religious tolerance to the Congregationalist of Puritan New England. Mr. Frederic has chosen to tell the story of his "copperhead" in the words of a boy who was growing towards manhood during the eventful years of the Rebellion, and we fancy that the author has put not a little autobiography into the narrative. The story is so naturally and

unaffectedly told that it is difficult to believe it entirely "made up" by the novelist.

"Marion Darche" will add nothing to Mr. Crawford's reputation. That skilled and versatile novelist could hardly fail to construct a plot of a certain degree of interest, to give life-like portraiture to the characters, and to tell his story in the literary way. These things he has done in the present instance, but they are not sufficient to lift the work above the level of mediocrity. We understand that "Marion Darche" is written as a sort of pendant to a play upon the same theme, and the influence of the dramatic manner is apparent in a number of scenes. It is also shown by an absence from the book of that padding in the use of which Mr. Crawford has been so great a sinner. His villain is really too despicable for probability, a defect which will be still more evident before the footlights than upon the printed page.

Mr. Jackson's "The Son of a Prophet" is so serious and so ambitious a piece of work that we regret to describe it as failing to interest. But the most inveterate reader of historic fiction finds it hard to follow the tangled thread of the narrative or to project himself by its aid into the unfamiliar scenes and times with which it is concerned. These times are those of King Solomon, and the main purpose of the author is stated as "an attempt to create the character which uttered itself in the Book of Job, and to trace certain conditions, political, intellectual, and spiritual, which compelled this utterance." In assigning the composition of Job to this period, Mr. Jackson is undoubtedly in the line of the best critical opinion, and his book throughout has the marks of wide and careful scholarship. It contains eloquent pages also, and, considered in any other aspect than that of a work of fiction—as a religious or historical study for example—it deserves high praise. But the reader of novels wants his history more diluted and his religion more animated than he will find them in "The Son of a Prophet," and we would not lure him on to disappointment by concealing the shortcomings of the work, as they exist from his standpoint.

"Ivar the Viking" hardly pretends to be a work of fiction. Taking for his theme the life of a fourth century Norseman, Mr. Du Chaillu gives us a reconstruction of the typical viking character, showing us his hero in all the relations of life, from the cradle to the grave. The book is really an archaeological treatise in disguise. That the author was competent to han-

dle this subject is not to be questioned; few men, even among Scandinavian antiquarians, have so thoroughly qualified themselves, by mastery of the materials, for such a work. Mr. Du Chaillu once more asserts his pet theory that the English people are of Norse rather than Saxon descent—a theory to which he clings undeterred by the fact that it practically finds no acceptance among serious scholars—and devotes a lengthy preface to its defence. Even Mr. Gladstone is invoked, and a letter is reproduced in which that versatile politician thus expresses himself: "When I have been in Norway, or Denmark, or among Scandinavians, I have felt something like a cry of nature from within, asserting (credibly or otherwise) my nearness to them." This is interesting, but hard-headed men of science will find it about as convincing as the same writer's vagaries in Homeric speculation. But Mr. Du Chaillu's hobby does not materially hurt his book, which is to be commended for its vivid portraiture of an age and a race among the most interesting known to history.

Mrs. Burton Harrison contrives to put into her work a sweet and wholesome quality that is not common in fiction, least of all in fiction that has to do with the artificial life of "society" in the narrow sense. She almost persuades us that "society" has enough human interest to be worth writing about; at all events, she convinces us that real human beings are sometimes found among the followers of its ignoble ideals. The sort of "society" to which we are introduced by such a book as "Sweet Bells Out of Tune" could not be adequately described without a sense of its "humors," or without a readiness to satirize its trivial pre-occupations. Mrs. Harrison has both this sense and this readiness, and her book, in consequence, has much of the higher truthfulness of art. This becomes very apparent when we contrast it with novels that take "society" seriously—with Mrs. Cruger's books, for example. How animated is Mrs. Harrison's style, and how exceptionally entertaining she can be, is particularly well illustrated by the international episode near the close of the present story. A wealthy social struggler from America is seeking entrance to London "society," and has planned a "function" which a titled English dowager graciously consents to superintend. We quote a delightful conversational passage:

"The best way for you to know America is to visit it yourself some day," said Mrs. Vane-Benson politely. "Me? God forbid!" said the dowager. "We must

have all one kind of flowers in the big saloon; foxgloves, perhaps, or orchids—does your friend know orchids? And there must be plenty of champagne. Your friend must be made to understand beforehand about champagne."

"We drink champagne by the gallon in America," retorted Mrs. Vane-Benson in desperation.

"Oh, I think not," said Lady Shorthorn without a change of expression on her large, fair face. "It would make you so very sick. Lord Midlands himself told me when he dined at your—er—ah—chief palace, you know—the White House—yes, a few years ago—they gave him Apollinaris only, and handed boiled milk with the coffee, in large cups, during dinner. You see, I've made quite a study of America."

"I suppose, when you get everything arranged for the ball," resumed Mrs. Vane-Benson, struggling no more, "it will be well to let the newspapers have a list of the expected guests."

"Perhaps; it don't signify—who reads newspapers?" said her ladyship, comfortably. "There are so many things in them one really can't believe. Imagine one of them saying, the other day, that your Mr. What's-his-name had taken Guelph House for the season, and if he liked it, after staying here a while, he would probably buy England. Now, fancy buying England—how could he, possibly?"

A simple love-story, told with good taste in excellent English, with a distinct undertone of ethical meaning, is given us in "The Petrie Estate." The substance of the story is familiar enough; the estate in question, by reason of a misplaced will, goes, first to her, then to him, and finally to both. The charm of the book consists, first, in the style, then in the nobility of the two chief characters, and, finally, in the poetic touch of the closing chapter, which gives us a glimpse of the happy pair upon the great stairway of the Louvre, their attention arrested by the Samothrace Victory, seeing in that glorious figure some sort of concrete embodiment of the ideals toward which their lives have been set. The story is unpretentious, but pleasing and wholesome.

Mrs. Catherwood's "The White Islander" seems to us the most exquisite piece of work that the writer has yet done. Its effects are produced by broad strokes of the brush, and the canvas must be kept at a suitable distance in order that their real truth and harmony may become apparent. Readers of the photographic sort of current fiction will need to readjust their vision if they would get the proper effect of Mrs. Catherwood's subtle impressionism. The "white islander" is an orphaned French maiden protected by an Indian chief who has planned to make her his wife. The Island of Mackinac, as it was in the old days before the white man had taken possession of its beautiful shores, is the scene of the story, and the

freshness and fragrance of a primitive world breathes from many a descriptive passage upon the reader's transported sense. A sweet and simple love story is the central theme of the narrative, relieved by venturous episodes and thrilling escapes from peril. We fancy that Mrs. Catherwood's Indians are sometimes shown in too romantic, or at least artificial, a light, but it must be remembered that intercourse with priests and traders had already begun upon them the work of sophistication. The study of the chief Wawatam, in whose breast barbaric and civilized instincts struggle for the supremacy, is certainly well conceived and finely executed. The illustrations of the story, mostly simple figures, are very attractive.

"Pastorals of France" and "Renunciations" are the titles of two collections of stories by Mr. Frederick Wedmore; the first of them published as long ago as 1877, the other during the present year. Both collections are now republished in a single exquisite volume. There are but three stories in each set, and the second of the two titles might fitly have been given to the entire volume, for each of the stories is a study of renunciation, imposed either by duty or social conditions; or, in one case, by nothing more imperative than an over-exacting æsthetic sense. In each of the six it is love that is renounced, and in the last of them both love and life are yielded up together. This last story, with its impressive picture of the two lovers, in the presence of imminent death free at last to declare themselves, is a minor masterpiece upon the theme of Renan's famous "Abbesse de Jouarre." It is a curious coincidence, by the way, that the last of the stories in Mr. Aldrich's volume also touches upon this theme. Mr. Wedmore's three French "pastorals" are very subtle of workmanship, and very truthful in their realization of provincial types. Their pathos is subdued rather than poignant, but is without trickery or artificiality, and absolutely simple and genuine. One may read many volumes of the best current fiction without encountering as fine a literary art as Mr. Wedmore displays in this collection.

Admirers of Dr. Conan Doyle will do well to pass by the collection of stories last published. They are the veriest pot-boilers, and wholly unworthy of his exceptional talent. It is difficult to believe that they are recent work at all; they rather bear the marks of a prentice hand, and we venture the guess that they have been unearthed from the magazines or story-papers of some years ago. They include tales

of Australian bush-rangers, Russian nihilists, and South-African diamond hunters, and are crude, extravagant, and sensational.

The volume of short stories by the author of "With Fire and Sword," translated by Mr. Curtin, exhibits the remarkable genius of the Polish novelist in a new light. Three of them are exquisitely pathetic little sketches; a fourth—"Bartek the Victor"—although richly supplied with incident, is essentially a psychological study of the Polish peasant-soldier; while the fifth, failing sadly in the attempt to be humorous, is yet interesting as a reminiscence of the author's sojourn in our own American West. "Bartek the Victor" fills nearly half the volume, and comes near to being a masterpiece in its kind.

The collection of small volumes known as the "Distaff" series was designed, we are told, to illustrate the best work done by women of the State of New York in contributions to periodical literature. Mrs. Burton Harrison has edited a volume of "Short Stories" for this series, and the result is, to say the least, disappointing. Mrs. Harrison's own story, "Monsieur Alcibiade," is a gem, and belongs at the beginning rather than at the end of the volume. The four stories that precede it do not rise above a low level of mediocrity, although there are flashes of a sort of rude genius in "My Own Story," by Mrs. R. H. Stoddard. Miss Chesebro, Miss Crosby, and Mrs. Slosson are the other New York women represented.

It is a long while since we have had a volume of stories from the author of "Marjory Daw," and the new collection is very welcome. Nor has the pen lost its cunning that so took us unawares at the close of "Marjory Daw," for "Two Bites at a Cherry" ends in quite as amusingly unexpected a fashion, while a mild surprise, at least, awaits the reader of "Goliath" and "My Cousin the Colonel." Fantastic imaginings, such as few but Mr. Aldrich can deal with, are found in "The Chevalier de Rességuier" and one other story, while pathos overshadows the two remaining tales. We may suggest to Mr. Aldrich, *à propos* of a passage in "My Cousin the Colonel," that it is the dyer's hand, not his arm, that Shakespeare informs us is subdued to what it works in. We may also question the use of the word "smelting," as applied to the liquefaction of the blood of St. Januarius, and possibly criticise the preciousness which has transformed a familiar colloquialism into the following statement: "Mrs. Wesley is a lady that does not



allow any species of vegetation to accumulate under her feet." These be trifles, but Mr. Aldrich is a verbal artist, and his responsibilities are greater than most writers have to bear. Some of Mr. Aldrich's phrases are irresistible, such as the soliloquy of the relativeless man: "I wonder that I was allowed any ancestors: why wasn't I created at once out of some stray scrap of protoplasm?" Or the remark of Dr. Downs, who is about to cross the seas with the woman whom he hopelessly adores: "If I am not to have earthly happiness with her, I am at least to have some watery happiness." Mr. Aldrich's humorous touches are never far away, and they are always a delight.

The short stories of Mr. James have often been chargeable with a sacrifice of interest to subtlety of analysis. The more recent of these stories, while losing nothing in subtlety, have distinctly gained in interest. This remark is particularly applicable to the three stories of the collection now at hand. In one of them, "Owen Wingrave," there is actually a mysterious death, and, although we have more than a suspicion that the murderer was a ghost, it is gratifying to find in a story by Mr. James anything of so startling a character. "Collaboration" seems to us the most highly finished of the three. It is an international episode, but this time Franco-German, instead of Anglo-American, and art for art's sake is its theme. That principle has fallen into much discredit of late, mainly through the extravagances of its later devotees, but we cannot afford to let it go altogether, and Mr. James reminds us in his suggestive indirect way, that it is still worthy of at least a limited acceptance. "The Wheel of Time" is a less striking story than either of the other two, being in the familiar manner of a long series of its predecessors, a manner to which the author is by this time so accustomed that production must result from some sort of reflex action rather than from any very energetic exercise of imaginative volition.

WILLIAM MORTON PAYNE.

A NEW life of Dickens has been undertaken by Mr. Thomas Wright. "The information brought to me," Mr. Wright boldly says, "in the form of reminiscences and published notes, etc., will make a volume that will put Forster's life a long, long way in the background. I shall be able to throw light on the early life of Dickens just before he began to be famous. Some curious recollections concerning Dickens' method of work will be embodied in the life, and a chapter will be devoted to the novelist's humor, as contrasted with the humor of our other great laughter-compellers."

#### HOLIDAY PUBLICATIONS.

##### I.

Holiday purchasers whose Christmas gifts take the suitable and sensible form of beautiful books need this year find little difficulty in making a selection, save, indeed, that arising from an embarrassment of riches. Despite the present commercial depression (commercial hesitancy is perhaps the better word) the Holiday output is larger than usual, and the average of merit is higher—a fact implying a spirit of enterprise and of public faith on the part of the publishers that should not go unrewarded. "It's an ill wind that blows no man good"; and we venture to predict (with an optimism perhaps rather one-sided) that the "hard times" will inure during the Holiday season, in a way, to the benefit of the bookseller. The making of Christmas presents is nowadays really more a matter of obligation than of choice. Not fewer gifts, but less expensive ones, will be in order; and the bookstore is obviously the best place to lay out a moderate sum to advantage. The following list includes mainly the publications received earliest by THE DIAL, some important titles being reserved for notice in our issue of December 16.

First on our list comes Messrs. Harper and Brothers' sumptuous art-work, "Masters and Masterpieces of Engraving," by Mr. Willis O. Chapin, —a work of permanent interest and value, but so obviously suited to the wants of the more critical class of Holiday buyers that we include it in the present category. Mr. Chapin has furnished an intelligent, logically-coherent survey of the main phases of the engraver's art and of its evolution—a happy mingling of history, biography, technical exposition, and criticism and appreciation of leading men and works. The subject is popularly, yet soberly and critically, handled. The author has aimed to trace for the general reader the history of the art from its beginnings down to our own time, including in his narrative some account of the engravers themselves and of their several theories and methods. Having discussed in the opening chapter the origin of the art, he proceeds to trace, in successive chapters, its development, in Italy, Germany, Holland and Flanders, France and England. The revival of wood-engraving, started by Bewick in the eighteenth century, is treated in a separate chapter; and the volume closes with an account of "Various Modern Engravers," including those of the United States. The work is richly illustrated with sixty engravings and heliogravures—some of them notable specimens of their class. Raimondi's "Lucretia" (after Raphael), Dürer's "The Nativity," Van Leyden's "David before Saul," Van Dyck's "Lucas Vosterman," are superb plates; but where merit is so even, it is needless to particularize.

For the connoisseur fastidious in the arts and refinements of book-manufacture, there is probably nothing on our list likely to prove more attractive

than the captivating edition of Beckford's "Vathek," one hundred and fifty copies of which are issued for America by Messrs. Macmillan and Co. The volume is a dainty nine-inch octavo, bound in green silk, with an arabesque cover design stamped in gold. The text is clearly printed upon the lightest and flakiest of hand-made laid paper; and there are eight full-page etchings by Mr. Herbert Nye, which display a facile fancy and good technical skill. That the plates do not include a portrait of the author may perhaps be thought a regrettable omission, the more so as the editor, Dr. Richard Garnett, has supplied a rather full notice of Beckford. "Vathek," *facile princeps* among Oriental tales by English writers, furnishes a fair literary analogue to the famous forensic effort of "Single-Speech" Hamilton—a solitary flash of genius from out the obscurity of a generally mediocre career. It has long been regarded as a striking exception to the maxim,

"Nil sine magno  
Vita labore dedit mortalibus."

But Beckford's assertion (or rather Redding's version of it), that he wrote the tale in one sitting of three days and two nights, is now disproved on the evidence of Beckford's own statements in his letters to Henley, the original translator and annotator. Dr. Garnett goes into these critical issues very thoroughly in his Introduction. As to the literary qualities of "Vathek" not much need be said. It has held its place for a century, and has made its author famous. Byron pronounced it far superior, as an Eastern tale, to "Rasselas"; and Dr. Garnett thinks it the only modern Oriental story worthy to appear in the "Arabian Nights," with "Aladdin on its right hand and Ali Baba on its left"—which is a pretty high rating. Its beauties are not recondite, and inability to enjoy it results from a dislike to its *genre*, from personal deficiency,—in short, from a lack of the mental qualities it presupposes in its readers. We have all met the unhappy being who "can see nothing funny in Pickwick," and to the man born deaf the Anvil Chorus remains forever a profound silence. A copy of this beautiful edition of "Vathek" should please the most critical.

That ever-green favorite, "The Autocrat of the Breakfast Table," makes its appearance in a neat two-volume edition (Houghton), with illustrations by Mr. Howard Pyle as the special feature. We are glad to note that Mr. Pyle has not lowered his work and degraded his author by any concessions to the popular taste for the comic. His illustration is not overdone, and it does not savor of caricature. In many of the plates one distinguishes the genial features of the "Autocrat" himself; and several of the more fanciful ones, notably "The Old Violin" and "First Love," are charmingly conceived. There are two capital frontispiece portraits of Dr. Holmes. Besides the regular edition, which is elegant enough for ordinary tastes and purses, the publishers have provided a large-paper edition which is one of the choicest publications of the season.

Admirers of Charles Reade's fine novel of "The Cloister and the Hearth" will welcome the chastely-elegant two-volume edition of it issued by Messrs. Harper and Brothers. The volumes are made up in the tasteful French style—a rivulet of print in a broad field of margin; moderately glazed paper, thin and pliant; with a great number of delicately-toned vignettes (in treatment nicely poised between the illustrative and the ornamental) set in the text, or at the head or the foot of the page. The artist, Mr. William Johnson, has done his work with tact, skill, and historical accuracy as to costumes and accessories. He has not swamped the dainty text with too-profuse decoration, and he has caught and reflected the essential temper and spirit of the story. Technically, Mr. Johnson's drawings call for high praise. Some of the figures are really models in precision of line and delicacy of modelling; while the little groups are full of energy and dramatic force throughout. Turning over these tempting pages, we are pleasantly reminded of the time when we first read the story, in the serial form, and with the quaint, strong cuts of the older editions. And what a story!—decidedly not the finical work of the artist in verbal filigree, who in the end tells us nothing save the tale of his own pretty dexterities, but a romance, rich and full-bodied, strong in plot and swift in action, a drama of human life and human nature broad and undiluted, as the writers of a less critical and more inventive age loved to tell it. We are glad to see our old favorite in so fine a garb.

In their attractive reprint of Elizer Wright's translations of "The Fables of La Fontaine," Messrs. Estes and Lauriat have made a happy choice of subject for a Holiday book. Wright's is still, all in all, the best English version of the chief of modern fabulists, and it is the only complete one—except Thornbury's, which is to be had only, we believe, in an unwieldy quarto with Doré's dubious plates. Wright's work originally appeared in Boston in 1841, went through six editions in three years, and then passed out of print. George Ticknor praised it, and Longfellow, Prescott, Chancellor Kent, Bryant, and others, assisted and encouraged the translator in getting it published. The sixth edition was slightly expurgated, and the expurgator's self-exculpation protest in his preface is worth quoting: "In this age," he says, "distinguished for almost everything more than sincerity, there are some people who would seem too delicate and refined to read their Bibles"—to which reflection we take the liberty of adding the fabulist's couplet,—

"A filthy taint they soonest find  
Who are to relish filth inclined."

The present edition contains thirteen well-executed etchings by Le Rat, from the designs of E. Adam. The bindings are extremely chaste and pretty.

Another pretty book in Messrs. Estes and Lauriat's creditable list is Mrs. Clara Erskine Clement's "The Queen of the Adriatic," handsomely printed at the University Press, and illustrated with views

of Venice in photogravure, in the style of the same firm's "The Lily of the Arno" of last year. The exceedingly tasteful cover—white cloth stamped in blue and gold, with the lion of St. Mark and fine tracery—calls for special notice. Mrs. Erskine's story of mediæval and modern Venice is spirited and graphic, and the book may be commended as a fair complemental volume to Mr. Horatio M. Brown's philosophical study of the Republic, noticed in our issue of June 16.

A beautiful and seasonable book is "The Christ-Child in Art" (Harper), a collection of the series of richly illustrated Christmas articles on the childhood of Christ and its several phases as reflected in mediæval and modern art, contributed by Mr. Henry D. Van Dyke to "Harper's Magazine." The author, by-the-by, should not be confounded with that competent art-critic John C. Van Dyke, with whose spirit and methods he has little in common. Regarding his theme mainly from the literary and emotional standpoint, he sheds over it a flood of pious enthusiasm which is always sincere and sometimes eloquent—but is not art-criticism. We do not mean that Mr. Van Dyke is without feeling for the special qualities which artists and artist-critics insist on as the prime qualities; but he belongs to the class of art-writers who occasionally read into a picture high-sailing notions which the painter himself (honest man!) nine times in ten never dreamed of putting there—and appraise it accordingly. As a narrative, the work is interesting and valuable, and its many beautiful plates after mediæval and modern masters make it an acceptable gift-book.

Mr. F. Hunter Potter's translation of M. Daudet's "Letters from My Mill" (Dodd, Mead, and Co.) is generally satisfactory—rather unusually so, we think—and the publishers have given it the handsome setting it deserves. We need not dwell here upon the charm of these crisp and delicate sketches. The "Lettres" are gems of French literary art, and in them, to our thinking, M. Daudet has touched his high-water mark. We are glad to see them made accessible in a respectable English version. The colored full-page plates by Mme. Madeleine Lemaire have a fine decorative effect, and Mr. George Wharton Edwards's headpieces are acceptable. The etched portrait of M. Daudet is an admirable plate.

"The Century Gallery" (Century Co.), a generously-filled portfolio containing sixty-four selected proofs from "The Century Magazine," is a production of the pronounced Holiday order and will doubtless make its way. Twenty engravers are represented. The engravings, each of which is printed on heavy plate paper 13 x 17 inches, offer great variety of subject and are of very uneven merit. Some of them, as Mr. T. Cole's "Madonna and Child," after Botivelli, are clear and strong in line and modelling; others, as Mr. Robert Blum's "A Love Story," are somewhat indistinct. The

ensemble, however, is attractive enough, and most of the names represented are a guaranty for the original quality of the work.

That "The Man from Blankley's" (Longmans) is reprinted from the London "Punch" need not deter the wavering American buyer, as the humor of the book is not of the unleavened or Passover brand one looks for in that respectable "Weekly." The volume contains a series of dialogue sketches by that delightful and ingenious humorist, Mr. F. Anstey. Mr. Anstey takes the reader the round of various London shops and places of amusement, singles out little groups of shoppers or sight-seers, and sets them to talking with the most delightful results. His reproductions of the dialect of Cockaigne are almost as good as Dickens's. Not less capital than the text are Mr. Bernard Partridge's drawings.

Col. T. A. Dodge's fine volume on the "Riders of Many Lands" (Harper) is already too familiar to our readers generally to need extended comment. It embraces a series of descriptive and historical chapters on equestrianism in America, and on Arabian, Egyptian, Turkish, and other Oriental riders. The text is embellished and illustrated by the spirited drawings of Mr. Frederic Remington, and by photographic plates of Oriental subjects. We are glad to note that Mr. Remington's work is tolerably free from what may be called Muybridge effects—for which we own to a decided dislike. Colonel Dodge is master of his theme, and his book contains many practical suggestions for amateurs ambitious to "witch the world with noble horsemanship."

Messrs. Estes and Lauriat are to be congratulated on their fine *édition de luxe* (limited to five hundred copies) of "Ruy Blas." The work is illustrated with etchings by Champollion, after the very spirited and graceful compositions of Adrien Moreau. Notably good are the little headpieces representing scenes and incidents in the drama. The book is, in general make-up, one of the finest on our list, and he will be a very captious person indeed who will not rejoice to find it among his Christmas gifts.

"Chinese Nights Entertainments" (Putnam), a collection of forty brief tales translated by Miss Adele M. Fielde from the Swatow vernacular, afford some amazing examples of Oriental skill with the long bow. The stories are strung, in Eastern fashion, on the thread of a longer romance; and they were gathered by the translator when "travelling in a slow native boat, or sitting in a dim native hut, with almond-eyed women and children, in the eastern corner of the Kwangtung province, in Southern China." Their quaint fancies and native flavor give them a decided relish. There are some drawings by native artists; and these are surprisingly free from the usual tea-tray effects and general topsy-turveness of the school.

Messrs. Dodd, Mead and Co. issue "The Rivals" in a style generally similar to their "School for



Scandal" of last year. Mr. Frank M. Gregory again supplies the illustrations—five colored full-page aquarrelles, and thirty-eight black-and-white text drawings, in several of which he is fairly successful. Mr. Gregory's work shows improvement, but there is a lack of *verve* in the conception and of finish in the drawing.

Mrs. Laura E. Richards's volume of "Glimpses of the French Court" (Estes and Lauriat) comprises a series of sketches from French history—"The Story of Jean Baptiste," "Turenne," "A Corsair of France" (Jean Bart), etc. The author writes in a brisk, chirping, fairy-tale sort of style, that is at times oddly at variance with the gravity of her topic. But the book is wholesome and spirited, and it should prove a welcome and useful gift to younger readers. There are a number of portraits, one or two of them exceedingly well done.

In our December issue of 1890 we praised a sumptuous edition of Mr. Austin Dobson's "Memoir of Horace Walpole," with etchings by Percy Moran. The publishers, Messrs. Dodd, Mead, and Co., now issue, in a new style, a more practical and less expensive edition of the work, in make-up similar to their pretty "Eighteenth Century Vignettes" of last year. There are fourteen well-made and well-chosen process-work portraits of celebrities, mainly of Walpolian times. Among these we note "David Hume," a placid, strong face, "Lady Montague," "Mrs. Clive," "Mme. du Deffand" ("old blind debauchee of wit," as caustic Horace styled her), "Thomas Gray," "Lady Walpole," "Hannah More"—the dainty Quakeress of whose charms the great Johnson was once slyly mindful as Boswell tells us; and, lastly, the volatile virtuoso of Strawberry Hill himself, whose likeness rather bears out Macaulay's conception of his character. There is an appended list of books printed at the Strawberry Hill Press. We have already praised Mr. Dobson's sprightly anecdotal "Memoir," which was originally issued, we believe, by its present publishers.

Messrs. G. P. Putnam's Sons' elaborate "Van Twiller" edition of Irving's "Knickerbocker's History of New York" follows in most points its prototypes, the "Darro" edition of "The Alhambra" (1891), and the "Agapida" edition of "The Conquest of Granada" (1892). In the present work the decorative page-border is of a paler tone, and, in the plates, for the sun's pencil is substituted that of Mr. E. W. Kemble. Mr. Kemble's designs are irresistibly funny—not over-refined or over-artistic, certainly, but bubbling over with humor. He has drawn Irving's many-breeched, cabbage-loving (and cabbage-headed) Dutchmen to the life—though without much regard for the ancestral pride of their descendants numbered among Mr. MacAllister's 400 Brahmins. The "Van Twiller" edition is finely printed and richly bound, and it should repeat the success of its predecessors.

"A Norse Romance" (Putnam) is a thin quarto

of the familiar Holiday type, containing a brief poem, with crayon drawings, by Mrs. O. M. Spofford. The quality of Mrs. Spofford's verse may be indicated in the following selection:

"Like winged beasts the waters rise,  
Or sink with sullen roar;  
From deep green depths the lurid eyes  
Of monsters seem to tower."

Mrs. Spofford's drawings are rather better than her verses.

Considering the modest price asked for it, Messrs. T. Y. Crowell and Co.'s two-volume edition of Carlyle's "History of the French Revolution" is a very satisfactory one. The print is new and bright, the paper fairly good, and the volumes (respectively 361 and 435 pp.) are desirably compact. Carlyle's "History" is still unapproached for the dramatic splendor of its narrative, the vigor of its portraiture, and the vivid impression it leaves upon the mind of the reader. There are few books of which one retains more that is worth retaining, without special effort. The portraits, where they are well verified, add much to the pictorial force of the narrative.

A striking and unique book externally is "The Old Garden, and Other Verses" (Houghton), by Margaret Deland. The text is printed in black-letter, and each page is showily decorated in misal style and colors by Mr. Walter Crane. As a novelty the book is very well, but Mrs. Deland's graceful verses do not seem to call for a setting quite so "unprofitably gay." Viewed away from the *ensemble*, Mr. Crane's designs are attractive enough.

Readers for whom seventy pages of unbroken Negro dialect have no terrors will look with favor upon the tasty volume containing Mr. Thomas Nelson Page's familiar story "Meh Lady" (Scribner), with Mr. C. S. Reinhart's familiar plates. The book is nicely and modestly bound, and will doubtless find friends.

A tasteful booklet is Longfellow's "The Hanging of the Crane, and Other Poems of the Home" (Houghton). Paper, binding, and typography considered, the little volume is an almost flawless piece of book-making, while the eight process cuts serve their modest purpose. The poems, ten in number, are selected on the principle indicated in the title, and the circumstances under which Mr. Longfellow wrote them are given in the appended notes.

Messrs. Houghton, Mifflin and Co.'s new edition of Miss S. O. Jewett's "Deephaven," with its all too-shiny paper and its (to our thinking) rather crudely-conceived cover, is scarcely recognizable as "a Houghton" publication. The best part of the book—barring, of course, the story, which is charming—is the illustration by Charles and Maria Woodbury. Some of Miss Woodbury's Yankee types, notably "Mrs. Dockum," "Skipper Seudder," and the bucolic group surrounding a circus elephant, are capitally drawn.

The continued popularity of Mr. Blackmore's

strong novel, "Lorna Doone," is evinced by the several new editions of it issued this Autumn. Among them is one, from Messrs. T. Y. Crowell and Co., in two volumes, with illustrative drawings by Mr. F. T. Merrill, that, its very moderate price considered, will be hard to match.

Messrs. Estes and Lauriat have made William Ware's "Aurelian, Emperor of Rome"—a tale of the Empire in the third century—the basis of a rather attractive gift-book. It is well printed at the University Press, and contains twenty full-page plates, mostly photographic, of Roman views, artworks, portraits, etc. The cover, white and red with gilt tracery and stamped medallion, is very ornate.

Messrs. Dodd, Mead, and Co. have made a pretty book of Mrs. Amelia E. Barr's old New York romance, "The Bow of Orange Ribbon." The text is well printed on highly-glazed paper, and the large colored plates and fancifully disposed vignettes have a pleasing effect. The artist is Mr. Theodore Hampe.

#### BOOKS FOR THE YOUNG.

##### I.

The best of the books for the young are those which tell a dramatic historical tale vividly, describe picturesquely and truthfully the life of foreign countries or the heroes of our own, or appeal to the imagination through fairies, folk-lore, or heroic deeds. There are some of these among the publications of this season, but they are not numerous. Most of them follow the general run of stories for boys. We find such familiar names among the writers as those of Messrs. G. A. Henty, William O. Stoddard, Kirk Munroe, and Oliver Optic, all of whom write vigorous, healthful stories of adventure, very good of their kind. Mr. Hezekiah Butterworth and Col. Thomas W. Knox send their customary books of travel, and Mr. Andrew Lang, Mrs. Burnett, Mrs. Champney, and Ouida have each something to offer us. The notable novelties are few. The Century Company's "World's Fair Book," with its excellent illustrations from photographs and from Castaigne's beautiful drawings, will be deservedly popular; and Mr. Henry M. Stanley's tales of his "Dark Companions" (Scribner) will doubtless have a wide circulation. Mrs. Seelye follows up her last year's "Story of Columbus" with a "Story of Washington" (Appleton), which, in spite of our ill-directed familiarity with that stately figure, is badly needed. The discoverers are considered in Mr. F. Gordon Stables's "Westward with Columbus" (Scribner) and Mrs. Bolton's "Famous Voyagers and Explorers" (Crowell); and there are one or two books of natural history. Of the story books, besides those already mentioned, Mrs. Richards publishes one for girls and Mrs. Champney another for boys. Blanche Willis Howard has also joined the ranks; but Mrs. Burnett's autobiographical study, "The One I Knew the Best of All" (Scribner), takes the place of her usual volume of tales. Mr. Andrew Lang's "True Story Book" (Longmans), from which much was expected, is rather disappointing.

Artistically, this season's crop is rather below the average of former years. But one ingenious volume, "Topsy and Turvy" (Century Co.), will certainly

make a sensation among the little people. The drawings, of which the book is made up, are the work of Mr. P. S. Newell; and so cleverly are they designed, that one may turn the picture upside down and find, from that point of view, that its lines make a totally different picture, furnishing the sequel to the story told by the first. This kind of puzzle is attractive to children, and to the child in each of us, and the artist is so ingenious and has so large a fund of humor at his disposal that the book is very diverting. He has, too, a sense of color, so that his pictures are generally decorative.—Mr. Palmer Cox issues the third of his popular Brownie books, this time "The Brownies at Home" (Century Co.). It seems to belie its name, however, or to prove the cosmopolitanism of these midgets, for the author describes their wanderings through the South, Washington, New York, and the World's Fair. The latter episode is badly treated, however, and the drawings illustrating it are not only inaccurate, but inartistic, which is much worse. The Brownies themselves, though, are amusing, and their comical expressions and costumes will serve to entertain many idle half hours.—In "The Musical Journey of Dorothy and Delia" (Crowell), also, the drawings are more important than the text, although the story is bright and original. It is written by Mr. Bradley Gilman to enliven the tasks of plodding little musicians, and it may easily serve to give an imaginative lift in the mind of the student to the dry ranks of notes in the music-book. The frolics of the naughty notes described here would give them a new character to a child, endow them with life and animation enough to make them interesting. The drawings by Mr. F. E. Attwood, which illustrate the book, are thoroughly charming and give a fascinating individuality to the wayward notes and puzzling musical terms.—With these may also be mentioned, because of its cleverly-drawn illustrations, "The History of a Bearskin" (Dodd, Mead, and Co.). It is from the French of M. Jules de Marthold, but its illustrations, by J. O. B., are not translated; they are French to the core, gay, dashing, original, and delightfully humorous. There are quantities of them scattered through the text, and not one is without character. The story itself is a fit accompaniment to these drawings. A French peasant, who by luck, rather than merit or ambition, became a grenadier during the Napoleonic wars, is the hero, and his naïve self-assurance, together with a kind of bravado in his cowardice, are very entertaining. The story sparkles with wit, and its presentation of peasant types is extremely clever, though rather too sophisticated, perhaps, for young readers.

One of the most notable books of the season continues the series of fairy tales which have been published from year to year by Mr. Joseph Jacobs, the editor of "Folk-Lore." The present book is called "More English Fairy Tales" (Putnam), being the second collection which this indefatigable scholar has gathered from English sources. They are excellent stories, admirably told. They all seem to come direct from the people, so straightforward are they in thought, so clear and dramatic in plot and construction, and so simple and forcible in style. The editor's work has been done extremely well, and the result is a collection of tales fascinating to children of all ages. Several old favorites are among them: the Pied Piper in an English setting, the Three Bears, the Children in the Wood, and others; but most of the tales are new to our ears, and all of them have the delicious fragrance of the soil. Mr. Jacobs's work

in collecting these tales is invaluable and deserves our special gratitude. The book is illustrated by Mr. John D. Batten, whose drawings are original and very artistic; he has the true decorative touch, and this, with his humor, makes his designs an education to children and a rare pleasure to their elders.—Of very different calibre is the other volume of fairy-tales in this year's collection. "The Chronicles of Fairyland" (Lippincott), by Mr. Fergus Hume, are such fantastic tales as the most limited imagination could evolve. They are goody-goody stories, too, in which the moral strikes one in the face; but the ideal of honor which they create is not always of the highest. When one is shown the misery to be produced by sin and the happiness gained in renouncing it, it is easy enough to choose the right course, like the little crossing-sweeper in one of these stories; but the lesson to be gained from this, that material rewards always accompany virtue, is of questionable beneficence.

"Melody, the Story of a Child" (Estes) will doubtless be very successful, if for no other reason than because it is written by Mrs. Laura E. Richards, the author of "Captain January." It is a sweet and simple story of a blind girl, who is gifted with a remarkable voice. The adopted child of two maiden ladies in a little New England village, she is stolen from them by an ambitious musician; and the tale of her unhappiness, ending finally in a joyous return to her home, is prettily told. The subordinate characters are well handled and have much individuality; and in the little heroine, Mrs. Richards has really created a starry soul.—A very different kind of hero is represented in the little book for boys which Miss Blanche Willis Howard has just published; a much more practical, every-day type, but one thoroughly boyish and genuine and fine. The title of the book, "No Heroes" (Houghton), is given in allusion to Bob's lament that he was not born in the olden time, when there were knights and ladies, and a man could be a hero. The story of his own unconsciously heroic sacrifice, which follows, is told in a straightforward, vigorous way which will appeal to boys and girls. It has the touch of strong feeling in it, without losing in the least its masculinity.

Louisa de la Ramé (Ouida) is less successful in her work for children this year than last, when she published some charming fancies. "A Dog of Flanders, and Other Stories" (Lippincott) contains four tales which are rather old and rather melancholy for the cheery temperaments of children. Each one of them has a tragic end, and enough of the bitterness of life to give a distinctly morbid tone. This is hardly mitigated by the fine and noble characters, for they are so invariably unhappy that the effect of the tales is doleful. "A Leaf in the Storm" is the most inspiring of them, with its fearful picture of the brutality and the heroism evoked by the Franco-Prussian war. But the last one should never have been included in a book for children, so sophisticated is it in plot and emotion.—A vigorous, healthful story comes this year from Mrs. Elizabeth W. Champney. It is called "Six Boys" (Estes), though one of the set is a girl, and describes their adventures through the complications resulting from an attempt at robbery. Suspicion is thrown upon the one who is afterwards shown to be the bravest and manliest of them all; and though the misunderstandings are finally straightened out, they are exciting enough in the telling. The style is brisk and vivacious, and there is neither coarseness nor sentimentality in the natural boy-life presented.—The conception of "The True Story Book"

(Longmans), by Mr. Andrew Lang, was an admirable one, for no more fascinating stories of adventure could possibly be devised than some which have been enacted in this work-a-day world. This volume takes the place of Mr. Lang's annual fairy book, and relates strange episodes from the lives of Prince Charlie, Grace Darling, Benvenuto Cellini, Cervantes, Baron Trenck, Caesar Borgia, Cortés, and many another scapegrace and hero. The stories are fine, but the book is something of a disappointment, because they are not simple enough in style, nor direct and forcible enough in arrangement. They are not well focused, in short, a defect which might have been obviated by the suppression of some details and the accenting of certain others. They remind one of Mr. Oscar Wilde's lament that life is not artistic. Nevertheless, to boys of about fifteen these tales will give stirring matter for reflection.—In "The One I Knew the Best of All" (Scribner), Mrs. Frances Hodgson Burnett has related in the most delicate and charming way her memories of her own childish impressions. It is really a valuable record of the development of a child's mind which she has produced, and the pictures of her successive mental struggles in adjusting herself to the forms and conventionalities of the world are vivid and enlightening. The book, however, is rather for the mothers of boys and girls than for the children themselves, for it is a study of mental processes and impressions which may increase their understanding of childish fancies and broaden their sympathy with them.

That the boys and girls of to-day should lack historical knowledge seems very far from the desire of those who write for the young, if one may judge from the outpouring of books having their foundation in fact. It is perhaps a fortunate thing that the books having such a foundation are usually superior in literary merit to those that are purely fiction. One of the most deservedly popular of these writers of historical fiction is Mr. G. A. Henty, who this year sends three new volumes to delight his youthful admirers. One of these, "St. Bartholomew's Eve" (Scribner), is an exciting tale of the adventures of a young English lad who goes to France and engages with his relatives in the Huguenot wars. His mother is a French-Huguenot fugitive to England, and it is for her sake that he casts his lot with the persecuted French Protestants. His experiences bring him into relations of intimacy with the frank and kindly young King of Navarre, and the book closes with the terrible scene which gives it its name. There is a good spicing of romance with it all, for the young hero saves the life of a fair young Frenchwoman, and in the end we hear the echo of the wedding-bells.—"Through the Sikh War" (Scribner), from the same pen, deals with the problems that confronted the English in the conquest of India. It has about it the fascinating atmosphere of that land of fable, of Oriental magnificence, of turbaned rajahs and dusky servants. It gives a very spirited account not only of the daring exploits of its boy-hero, Percy Groves, but of the intrigue and assassination, the play and counter-play, which characterize the strategic warfare of India.—In "A Jacobite Exile" (Scribner), Mr. Henty has built upon the foundation offered by the life of an English boy in the service of Charles XII. of Sweden. With his father and friends he is unjustly exiled for his fondness for the Stuarts, and in the course of the years thus spent has many thrilling adventures. His meetings with Peter the Great, while unconscious of the latter's identity, are very entertaining, and give a



graphic picture of that monumental character. If one were disposed to criticise Mr. Henty's work, it might be said that his heroes bear a decided family resemblance, — in other words, they are not very sharply individualized; but the type of boyhood he chooses is such a manly one that there is little room for complaint. The style is clear and forceful, and the atmosphere pure and bracing. The illustrations of these three volumes are usually good.

"The Boys of Greenway Court" (Appleton), from the pen of Mr. Hezekiah Butterworth, is a rambling story with an Indian Summer atmosphere about it. The characters of Washington and the young friends who were wont to gather with him at Greenway Court, the home of Lord Fairfax, are sketched with few lines. A very pleasant picture is this of the old Virginian lord, stern but kindly, living in the midst of his vast estates, and, while devoutly loyal to the king, unconsciously moulding the characters of these young men who in after years set that same king at defiance. The hero is a lad by the name of Harry Mendell, whose faithfulness to the injunction "Be true to the best that is in you" proves a source of sufficient trouble to make a thread of romance about which to weave the truth. Mr. Butterworth chooses to make but few moral points, but they are so well made that they are likely to stick in the memory. The chief drawback to a thorough enjoyment of his work, however, is the very jerky character of the style.

The American Revolution seems to offer unlimited possibilities for thrilling stories; and it is this field which Mr. W. O. Stoddard enters twice this year. "Guert Ten Eyck" (Lothrop) is a stirring narrative of pre-Revolutionary times in New York, the story ending with the execution of Nathan Hale. The hero, Guert Ten Eyck, is a thoroughly enterprising and wide-awake Yankee boy, in spite of his Dutch ancestry. He enters, heart and soul, into the feelings of his elders, and very materially assists the cause of freedom by his work as messenger and scout. Two very picturesque characters are introduced: an old slave, and a Manhattan Indian who is the last of his race, and who assists in the attempt to expel the English because in the simplicity of his heart he believes the island will be his when they are gone. Young Aaron Burr and Alexander Hamilton figure prominently. The writer catches the true spirit of those exciting times, and never allows the interest to flag. — It is a sadder though no less truthful side of the same struggle which is given by the same writer in "On the Old Frontier" (Appleton). This work depicts the last raid of the Iroquois upon a little fort in Western New York. The type of character that held its own against these Indian raids, and pushed forward, fighting at every step, to lay the foundations of a great state, is finely drawn. The book is one which will give some of our boys a new idea of what privation means, and teach them to honor the memory of those pioneers whose steadfast courage made their present comfort possible. The illustrations of Mr. Stoddard's books leave much to be desired.

It is with a different period of history, and one not so often treated in books for boys, that Mr. Kirk Munroe deals in "The White Conquerors" (Scribner). This story is free from sensationalism, and gives a straightforward but exciting account of the conquest of the wonderful Aztec Empire by Cortez and his handful of Spanish followers. The central figure is not the white leader, but a young Toltec, Huetzin by name, who be-

longs to the earlier race driven out by the Aztecs. His hatred of that race and of their religion is as great as that of the white men. The symbol of the Toltec religion is, curiously enough, the cross, and this forms a bond of union between them and the foreigners. There are picturesque descriptions of scenery and of life among the natives, and accounts of battles and stratagems full of fire and dash.

"The Story of Washington" (Appleton), written by Mrs. Elizabeth Eggleston Seelye and edited by Dr. Edward Eggleston, is a book that should be welcomed with delight by all who have the best interests of young Americans at heart. As in "The Story of Columbus," which appeared last year, the author has striven to strip away the glamour of romance thrown around the hero by a doting generation, and let him stand before the world as a man and not as the godlike being of tradition. He loses not a whit by the operation; in fact, he is the gainer. Mrs. Seelye has striven to give all the more interesting facts of the period of which Washington is the central figure, and to give them in an entertaining style that is not lacking in energy and spirit when occasion offers. The volume is prettily bound, and is profusely illustrated by Miss Allegra Eggleston, whose drawings from old pictures, with charming sketches of scenery, add much to its beauty.

Mr. Edward S. Ellis offers this year "The River and Wilderness Series" (Price-McGill Co.), three volumes entitled, respectively, "The River Fugitives," "The Wilderness Fugitives," and "Lena-Wingo, the Mohawk." The volumes form a narrative of the adventures of three young people in escaping from the English and Indians, after the Wyoming Massacre. Mr. Ellis certainly shows ingenuity in his plot, and cleverness in carrying it out; yet we cannot but feel that the basis of the narrative (the attempt of the brutal commander of the English forces, Colonel Butler, to capture the pretty sister of one of the boys, and their efforts to compass her escape) is hardly a suitable subject for a young mind to dwell upon. — Mr. Ellis also completes his "Wild Wood Series" (Porter and Coates) with a volume entitled "Across Texas," a spirited account of the dangers and excitements incident to a journey on horseback across Texas and New Mexico.

"Oliver Optic" adds to his "Blue and Gray Series" (Lee and Shepard) a volume entitled "A Victorious Union." The works of this veteran writer are so dear to the heart of every American boy that they need no introduction. The present one is endowed with the same spirit and enthusiasm that characterized its predecessors, and is certain of its welcome, as is the new volume in his "All Over the World Series," entitled "American Boys Afloat," issued by the same publishers. — That constant favorite with boys, Colonel T. W. Knox, makes his customary annual contribution to his "Boy Travellers" series (Harper), this time taking his young excursionists through Southern Europe. As in the previous volumes, the descriptions are given with painstaking care, and the narrative is full of historical allusions. The illustrations are both very numerous and very good.

A little late to be in the flood-tide of popularity comes another story of Columbus and the discovery of America, "Diccon the Bold" (Putnam), by Mr. John Russell Coryell. Yet, though late, it will be found entertaining. The hero is a blundering, heedless lad, whose warm heart and sturdy frankness prove the means of getting him into many difficulties, but also are the means of gaining him many warm friends, among whom is the

great explorer. Besides accompanying Columbus on his first and most famous voyage, Diccon joins the Cabots in many of their expeditions, which are entertainingly described.

As the Columbian Exposition furnished the great attraction of the year to travellers and sight-seers, it has naturally furnished also the material for what is likely to prove the most attractive juvenile book of the season. "The Century World's Fair Book for Boys and Girls," prepared by Mr. Tudor Jenks and published by the Century Co., is a clever idea cleverly executed. The two lively boys who visit the Fair with their tutor seem to permit very little to escape their vision. They hunt out all the more interesting exhibits, visit the marvels of the Plaisance, laugh over the remarks of unsophisticated fellow-visitors, make pencil sketches and take "snap-shots" of things which interest them. Besides these rough sketches, there are many fine photographic views, and some exquisitely poetic drawings by Mr. Castaigne, several of which have already appeared in "The Century." The book will be a delight to the children who had the good fortune to see the glories of the White City; while to those who had not, it will be a never-ending source of pleasure and profit.

#### NEW YORK TOPICS.

New York, Nov. 23, 1893.

The opening of the new Institute for the employees of the Clarendon Press has again drawn attention to the concentration of the management of this ancient organization, in all its branches, into the hands of persons directly responsible to Oxford University. All its affairs are now controlled by a board of delegates or trustees, by whom a managing secretary is employed to conduct the Press and to supervise its publications in all the stages of manufacture. The books, when completed, are put into the hands of a publisher acting as agent for the Press, who manages their sale. Mr. Henry Frowde, of London, is now agent for Great Britain, and Messrs. Macmillan & Co., who preceded him in that capacity, still retain, through their New York house, the American agency. These facts are of interest in connection with an agitation in behalf of a proposed similar Press, which has been going on in this city for the last two years, or practically since the new movement toward a broader educational basis began at Columbia College. The teaching force of this University has increased to nearly two hundred and fifty members, who publish in the course of the year upward of a thousand books, pamphlets, and articles, in the various departments of creative and technical literature. The number of students and alumni who are doing effective work along the same lines is also rapidly growing larger. Hence it has seemed necessary to provide an organization for the publication of the best of this material under the supervision of officers of the University. Last summer the Columbia University Press was quietly incorporated at Albany, under the "club act," for "economic, historic, and literary purposes." The president of Columbia College is, *ex-officio*, president of the board of trustees of the Press, and the nine trustees are, presumably, gentlemen connected with the University, which has authorized the formation of the new corporation, although assuming no financial risks in its behalf. Besides President Low, the first board of management is composed of Nicholas Murray Butler, dean of the faculty of philoso-

phy, secretary; Francis B. Crocker, professor of electrical engineering; George M. Cumming, professor of law, treasurer; Brander Matthews, professor of literature; Richmond Mayo-Smith, professor of political economy; Henry F. Osborn, professor of biology; H. Thurston Peck, professor of Latin; T. Mitchell Prudden, M.D.; and Mr. John B. Pine, a trustee of the University. It will thus be seen that the several faculties and the trustees have each a representative in the Press board. An executive committee for the transaction of routine business will be composed of the officers. The board will move with great conservatism at first, and does not expect its plans to reach a full degree of development for several years. It will, I understand, assume financial responsibility for its ventures, and will invite subscriptions and bequests to this end. Its present aim is to associate with itself some reputable publishing firm who will manage its sales and perhaps conduct its manufacturing department. Important technical works, which would not pay expenses if published in the ordinary way, will be undertaken, and the numerous periodicals edited wholly or in part by the teaching staff of the University may be invited to issue from the Press. The Press has adopted for its imprint the words "Columbia" and "University Press" displayed on either side, surmounted by a representation of the iron crown presented to Columbia (then Kings) College by George III., and, underneath, the legend "*in litteris libertas*." Above and below the word "Columbia" are the figures 1754 and 1893, the dates of the founding of the College and of the Press respectively.

The season for lectures is now well under way. Probably the most interesting announcement of the kind yet made is that Prof. Charles Eliot Norton will deliver a series of lectures on Dante before the Johns Hopkins University this winter, which, I am told, will be the third course given on the Percy Turnball poetry foundation. Professor Jebb's course, delivered last season, has just been published by Messrs. Houghton, Mifflin & Co. as "The Growth and Influence of Classical Greek Poetry," and it seems likely that these yearly courses of lectures on poetry will be regularly printed by the Riverside Press, as suggested by the first lecturer a year or more ago. Mr. George W. Cable, whose inactivity in a literary way has been so much regretted of late years, will give readings in various cities of Pennsylvania during December, from a new and unpublished novel, and it may be taken for granted that the book itself will be in the hands of his readers before the end of 1894. Mr. Theodore Roosevelt has just completed a course of seven lectures at Columbia on "The Westward Growth of the United States during the Revolutionary War," but this formidable title does not convey any idea of the entertaining manner in which Mr. Roosevelt mingles history and frontier "yarns" to the edification of a crowded lecture-room of students.

Mrs. S. J. Higginson's "A Princess of Java," published five or six years ago, was remarkable for its combination of a most interesting story with attractive pictures of native life in the equatorial island where her husband was United States consul for a considerable period. Mrs. Higginson is now living in New York, and has lately been occupied with the writing of a new novel, "A Bedouin Girl," which Messrs. J. Selwin Tait & Sons are about to publish. The author has made use of personal observation in the case of this book also, having made the Haj or Holy Pilgrimage. The same firm will publish early in December a new novel by

Mrs. Craigie ("John Oliver Hobbes") with the title, "A Bundle of Life." Mrs. Craigie's previous novels have been the most successful of the new "Pseudonym Series." Their author is an American by birth, although a resident of London.

A widely circulated report that Mr. Samuel L. Clemens has retired from the publishing firm of Messrs. Charles L. Webster & Co. is authoritatively denied. It may be stated that this firm has disposed of its subscription business to another house, in order to enter more actively into trade publication.

The announcement of Mr. Joaquin Miller's new poetic romance and a well-considered critique of the poet's writings reached me at the same time. The latter was the final essay of a series on "Living American Writers," written by Mr. Henry C. Vedder of the San Francisco "Examiner" for that paper. These essays have attracted considerable attention here for their able treatment and classification of the leading American authors of the period. They will be published in book form next year. In his critique of Mr. Miller, Mr. Vedder does not hesitate to say that the poet's early transatlantic success was founded on British insularity and ignorance of the real literary significance of his writings. The critic considers Mr. Miller at his best in his lyrics, and concludes by saying: "Certain personal eccentricities have also stood between him and a just appreciation of his work. There is so much that is finely imaginative in his verse, so much that is genuine in feeling and powerful in expression, that, in spite of his maddening shortcomings, the perverse wilfulness of his errors, he deserves, and should before this have been awarded by general suffrage, an honored place well up on the roll of American poets."

ARTHUR STEDMAN.

#### LITERARY NOTES AND MISCELLANY.

Prof. R. T. Ely's "Taxation in American States and Cities" has been translated into the Japanese language.

Professor Ernst Curtius is to publish his miscellaneous essays and monographs under the title of "Gesammelte Abhandlungen."

It is announced that a French publishing house is about to start, in January probably, a rival to the "Revue des Deux Mondes," which is supposed to have somewhat lost favor in France of late under the editorship of the younger Buloz.

Messrs. Charles L. Webster & Co., of New York, write to us denying the rumor that they intend to retire from the book-publishing business. The rumor seems to have started from the fact that they have recently disposed of the subscription department of their business.

Mr. Benson, the author of "Dodo," was educated at Marlborough and King's College, Cambridge, where he gained a scholarship which enabled him to spend a large portion of his time in Greece, where he is engaged in archaeological work. For some time past he has been engaged in digging up Megalopolis, the ancient capital of Arcadia.

The posthumous volume of Emerson's works, "Natural History of the Intellect and Other Papers," including also a General Index to Emerson's Collected Works, is issued by its publishers (Houghton, Mifflin & Co.) in

both the ordinary and the large-paper editions. Subscribers to the latter may obtain the new volume uniform with the sets already in their possession.

"From the time when he became in a manner a domineering Englishman, his improvement was quite astonishing," is the amiable comment of the "Saturday Review" upon Mr. Lowell, in an article upon the recently published "Letters." This instance of "condescension" would have been so keenly relished by its subject that it is a pity he could not have lived to witness it.

The following anecdote of the late Professor Jowett appears in an English journal. A somewhat pretentious youth was enlarging in the master's presence on "Our Debt to France." To France we owe our art, the best of our literature, etc. "Do you know," said Jowett, "what is inscribed over the gate of hell?" The youth quoted Dante's well-known line. "No," was the reply. "The inscription is, 'Ici on parle Français.'"

Mr. Thomas B. Mosher, of Portland, Me., announces for early publication "Songs of Adieu," a collection of recent English lyrics compiled mainly from inaccessible sources; and "Old World Lyrics," a collection of translations from Villon, Du Bellay, Ronsard, and other French lyrists. These little books are printed from type on Van Gelder handmade paper, and are modelled on an old-style format calculated to appeal to book-lovers. These books, like others previously issued by Mr. Mosher, will not be reprinted.

The ceremonies attending the unveiling of a memorial to James Russell Lowell in the Chapter House of Westminster Abbey were held November 28—the memorial consisting of two stained-glass windows, one of them containing a portrait of the poet. A distinguished company was present, comprising many of the foremost men in English literature and public life. Mr. Leslie Stephen, as Chairman of the Memorial Committee, said in his address that the committee had received many offers from the United States regarding the memorial, but it had been thought fit to decline them because they wished to show that Englishmen themselves knew how to honor a great American in the spirit in which Lowell spoke and wrote. "The reason we have met here to honor Lowell is suggested to any one visiting the Poets' Corner. The long line of illustrious men whose monuments are there and who passed the torch of literature from Chaucer to Tennyson would doubtless recognize Lowell as a congenial disciple. Scarcely one of these followed letters with more unflagging zeal. On him fell the spirit of the great masters."

#### TRIBUTES TO EDWIN BOOTH.

The exercises in memory of Edwin Booth, arranged by the Players' Club, in New York City, November 13, included notable tributes from distinguished fellow-actors, among them Signor Salvini, Mr. Irving, and Mr. Jefferson. Signor Salvini said in part:—

"Among the sweetest pleasures of my dramatic career none is more sweet than this, that I have enjoyed fraternal relations with actors of a different tongue, and highest of all I count and boast the satisfaction of having been the companion, even for a brief period, of Edwin Booth. In this time of happy recollection, the esteem which I had long cherished for him became established, and I had opportunity to observe that while genius attended him as an artist, refinement, culture, delicacy, and right feeling were never absent from him as a man. With good reason he enjoyed the love of his fellow-citizens, and confided in the sympathy and



respect of his comrades on the stage, to whom he was a miracle of good counsel, of masterly teaching, and of liberality; to whom he dedicated the Players' Club, as a conspicuous proof of his enduring affection for his art and for his interpreters."

Prof. George E. Woodberry read an elegy composed for the occasion, from which we make a brief extract:

"O tender soul of human melancholy  
That o'er him brooded like the firmament!  
Thence had his eyes their supernatural fires  
And his deep soul its element of night;  
Thence had he felt the touch of great thoughts wholly  
That with mortality but ill consent,  
The star-crossed spirit's unconfined desires,  
That in this brief breath plumes its fiery flight;  
And on his brows hung over the pale night  
Of intellectual passion, inward bent,  
Musing the bounds of Nature's continent,  
In that great shadow where the mind aspires,  
With flashes beautiful and eloquent;  
There love, that flies abreast with thoughts of youth,  
And glides, a splendor, by the wings of truth,  
Over the luminous vague to darkness went,—  
Like some slow-dying star down heaven's pole,  
It moves o'er earth's blind frame and man's dark soul  
And passes out of sight,  
And the lone soul once more inurns its light.  
So in his blood the poet's passion wrought,  
His nature from within dark influence lent,  
While with his body, there, the spirit blent,  
And stamped the changeling of creative thought—  
The soul incarnate in its mortal bloom,  
The infinite, shut in how little room—  
The word, the act,—no more; yet thereof made  
The player who the heart of Hamlet played!  
Ah, who shall e'er forget the sweet, grave face,  
The beauty flowering from a stately race,  
The mind of majesty, the heart of grace?"

#### PROFESSOR JEBB'S TRIBUTE TO JOWETT.

The following tribute to the late Master is paid him by Professor R. C. Jebb, in the "Cambridge Review":  
"Slowly it dawned on one how maturely and firmly he possessed that which J. S. Mill recognizes in the old classics, 'the wisdom of life'—a fruit difficult to gather and to store; he was indeed, in the best way, a consummate man of the world, while at heart so utterly unworldly. His aim in education was to mould men who should be good and useful, whatever they might have to do; and with this aim he had cultivated a sense of proportion, a perception of the relative importance of things, which he always wished to be shared by his friends, young or old. For instance, it was rather as an educator than as a specialist that he looked at classical studies; his ideal scholar was Erasmus, with whom, indeed, he had much in common. Erasmus sought, by his own methods, to make the best parts of ancient literature widely profitable. Jowett, by that translation which is so matchless in its grace and charm, has added Plato to the favorite authors of thousands who cannot read Greek. The future of literary education in England was a subject of which he thought much towards the close of his life. He would have liked some plan in which the great masterpieces of ancient and modern literature might equally find a place."

#### SONNETS TO PROFESSOR JOWETT.

Mr. Theodore Watts dedicates to Mr. Swinburne, and publishes in the "Athenaeum," these three sonnets to the memory of Professor Jowett, with "The Last Walk from Bear's Hill" for a title:

#### I.

"One after one they go; and glade and heath,  
Where once we walked with them, and garden-bowers  
They made so dear, are haunted by the hours  
Once musical of them who sleep beneath;  
One after one does Sorrow's every wreath  
Bind closer you and me with funeral flowers,  
And Love and Memory from each loss of ours  
Forge conquering glaives to quell the conqueror, Death.  
Since Love and Memory now refuse to yield  
The friend with whom we walk thro' mead and field  
To-day as on that day when last we parted,  
Can he be dead indeed, whatever seem?  
Love shapes a presence out of Memory's dream,  
A living presence, Jowett golden-hearted.

#### II.

"Can he be dead? We walk through flowery ways  
From Bear's Hill down to Oxford, fain to know  
What nugget-gold, in drift of Time's long flow,  
The Bodleian mine hath stored from richer days;  
He, fresh as on that morn, with sparkling gaze,  
Hair bright as sunshine, white as moonlit snow,  
Still talks of Plato while the scene below  
Breaks gleaming through the veil of sunlit haze.  
Can he be dead? He shares our homeward walk,  
And by the river you arrest the talk  
To see the sun transfigure ere he sets  
The boatmen's children shining in the wherry  
And on the floating bridge the ply-rope wets,  
Making the clumsy craft an angels' ferry.

#### III.

"The river crossed, we walk 'neath glowing skies  
Through grass where cattle feed or stand and stare  
With burnished coats glassing the colored air—  
Fading as color after color dies:  
We pass the copse; we round the leafy rise—  
Start many a coney and partridge, hern and hare;  
Then win the scholar's nest—his simple fare  
Made royal-rich by welcome in his eyes.  
Can he be dead? His heart was drawn to you:  
Ah! well that kindred heart within him knew  
The poet's heart of gold that gives his spell:  
Can he be dead? Your heart being drawn to him,  
How shall ev'n Death make that dear presence dim  
For you who loved him—us who loved him well?"

#### LIST OF NEW BOOKS.

[The following list, embracing 122 titles, includes all books received by THE DIAL since last issue.]

#### HOLIDAY GIFT-BOOKS.

- Knickerbocker History of New York. By Washington Irving. "Van Twiller Edition," illus. by E. W. Kemble. In 2 vols., large 8vo, each page with colored border, gilt top, rough edges. G. P. Putnam's Sons. Boxed, \$6.  
The Old Garden, and Other Verses. By Margaret Deland. Holiday edition, decorated in color by Walter Crane, 8vo, pp. 115. Houghton, Mifflin & Co. \$4.  
Journal of Eugénie de Guérin. Edited by G. S. Trebutien. In 2 vols., 16mo, gilt top, rough edges. Dodd, Mead & Co. Boxed, \$3.  
The Lover's Year-Book of Poetry: A Collection of Love Poems for Every Day in the Year. By Horace Parker Chandler. In 2 vols., 16mo, gilt tops. Roberts Bros. \$2.50.  
The Legend of the White Canoe. By William Trumbull. Illus., with photogravures by F. V. Dumond. 8vo, gilt edges, pp. 55. G. P. Putnam's Sons. \$2.50.  
Pictures from Nature and Life: Poems by Kate Raworth Holmes. Illus., 4to, pp. 105. A. C. McClurg & Co. Boxed, \$2.50.

Inigo Jones and Wren; or, The Rise and Decline of Modern Architecture in England. By W. J. Loftie, author of "A History of London." Illus., 8vo, gilt top, uncut, pp. 284. Macmillan & Co. \$4.50.

Across France in a Caravan: Being Some Account of a Journey from Bordeaux to Genoa in the "Escargot." By the author of "A Day of My Life at Eton." Illus., 12mo, gilt edges, pp. 408. A. D. F. Randolph. Boxed, \$4.50.

Memorable Paris Houses: With Illustrative, Critical, and Anecdotal Notices. By Wilmot Harrison, author of "Memorable London Houses." Illus., 16mo, gilt top, uncut edges, pp. 273. Chas. Scribner's Sons. \$2.25.

Horace Walpole: A Memoir. By Austin Dobson. (With appendix of books printed at the Strawberry-Hill Press.) By Austin Dobson. With portraits, 12mo, pp. 333, gilt top. Dodd, Mead & Co. \$2.

Some Old Puritan Love-Letters: John and Margaret Winthrop, 1618-1638. Edited by Joseph Hopkins Twichell. Illus., 12mo, pp. 187, gilt top. Dodd, Mead & Co. \$2.

Love in Letters of Statesmen, Warriors, Men of Letters, and Others. Edited by Henri Pène du Bois. Illus., gilt top, uncut, pp. 285. Brentano's. \$1.50.

Christmas Carols. By Frederic W. Farrar, D.D. Illus. with photogravures, 12mo, gilt edges. Thomas Whitaker. \$1.50.

Cathedrals of England. By Frederick W. Farrar, D.D., and others. Illus., 12mo, pp. 351, gilt top. Thomas Whitaker. \$1.50.

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The One I Knew the Best of All: A Memory of the Mind of a Child. By Frances Hodgson Burnett. Illus., 12mo, pp. 325, gilt top. Chas. Scribner's Sons. \$2.

The True Story Book. Edited by Andrew Lang. Illus., 12mo, pp. 337, gilt edges. Longmans, Green, & Co. \$2.

More English Fairy Tales. Collected and edited by Joseph Jacobs, editor of "Folk-Lore." Illus., 8vo, pp. 243, uncut. G. P. Putnam's Sons. \$1.75.

The Light Princess, and Other Fairy Tales. By George MacDonald. Illus. by Maud Humphrey, 12mo, pp. 305. G. P. Putnam's Sons. \$1.75.

The Century World's Fair Book for Boys and Girls. Being the adventures of Harry and Philip at the Columbian Exposition. Profusely illus., 4to, pp. 245. Century Co. \$1.50.

My Dark Companions, and their Strange Stories. By Henry M. Stanley, D.C.L., author of "In Darkest Africa." Illus., 8vo, pp. 310. Chas. Scribner's Sons. \$2.

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